

TRP

THE RESONANCE PROJECT

v3.07 • Summer 1998 • \$4.95 US • \$6.75 Canada • £4.75 UK

CHAOS COMES TO TOWN

DM Turner From Beyond
Terence McKenna Up Close
Ralph Abraham Dropping Science
Bruce Pavitt in the Jungle
Karl Jansen on Ketamine
¡Yerba del Diablo!



Plus Big Brother, Cult Secrets, and Getting Vaporized

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C O N T E N T S

3.08 World Traffic

3.60 Book Reviews

3.22 Diary of a Datura Eater, by Crazy Kieri

3.16 Becoming Big Brother, by Yolanda Masis

TRP VOL 3.05
SUMMER, 1998

3.57 Vaporized: The Vaporizer Review, by Jon Hanna

3.12 Greatest Cult Secrets Revealed, by Mike Rose et al.

3.42 Terence McKenna: Prolegomena, Interview by James Kent

3.54 Anesthetising Dr. Karl Jansen, an Interview by Micheal Pinchera

3.26 Bruce Pavitt: A Punk Rocker in the Jungle, Interview by Robert Weinstein

3.34 DM Turner: Random Thoughts, an Interview by Elizabeth Gipps

3.46 Fractalstein: An Interview with Ralph Abraham, by Salem

3.04 Editorial: Slouching Towards the Improbable

3.18 Datura: Yerba Del Diablo, by John McCloy

3.62 Music Reviews

3.06 Viewpoint



The Resonance Project

Volume One • Version 3.14

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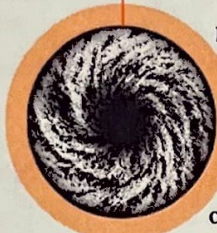
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Chaos, chaos, pure and simple...

slouching towards the Improbable



ONCE UPON A TIME there was a strange and twisted world where every event that ever happened from the beginning of time to the end of history was all totally random, totally unexpected, and totally unpredictable. This world was a dark and disorderly place, fraught with confusion and peril, and the beings who inhabited this strange world never knew what would come next. They would ball themselves up into frightened little knots, constantly worrying about the storm of paradox that seemed to never end.

In time, groups of these beings began praying to the storm, making sacrifices of food and blood in attempt to anticipate its whim in order that their lives might be spared. Other brave souls began to curse the storm, balling their fists into knots and shouting headlong into its full fury. Many others simply held on to whatever they could find and just let the storm overwhelm them, frantically trying to reorganize the pieces of their lives any time there was a quiet moment. And so it went for aeons and aeons, no one knowing when or even if it would ever end.

And then one day while peering at the sky, one of the beings had a staggering thought. *The patterns, the cycles... They are hidden but they are there.* There was a method to this madness, or so it seemed, and others started seeing it too. It was so obvious that once explained even a child could understand it. The only mystery left was why they hadn't seen it sooner. It was Chaos, pure and simple.

Chaos is and Chaos was and Chaos will always be. We can't predict it, but darn it if we don't know it when we see it. Agents of order build walls and make laws to create an illusion of stability and permanence, but the Chaos is always there, waiting. Chaos has its own order. Patterns emerge, grow, reproduce, and die — sometimes even morphing into new patterns along the way — but nothing lasts forever. Chaos always has the last word.

Yet, as Chaos iterates through its infinite folds, distinct patterns begin to emerge. There are billions of subatomic particles colliding around us at every instant, and yet all we see is a high-contrast, narrow-spectrum bandwidth of colored light. We see shapes and shadows and call this reality. We feel matter and substance and call this truth. We observe and cling to whatever order we can find — but just under the surface is the blinding dizziness of the quantum world. Forces collide, join, and fly apart at the blink of an eye. Energy is traded in discrete packets, and particles spin and dance together in this ever-expanding field of space and time we call home.

THE REALLY IMPORTANT INFORMATION

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Resonant Media

323 Broadway Avenue East #318 • Seattle • WA • 98102
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Nobody really knows how or why... it just seems to happen that way.

Does any of this sound improbable? Well the whole thing was improbable to begin with. Take for instance this magazine you are holding. Did we know we were going to have six (yes, six) interviews in this issue? Did we know there was even going to be another issue? Did we know where the time and money would come from? Could we have guessed that by the time it was finished it would all fit together some weird way? The answer to all these questions is no, we didn't know. How could we know? It just happened that way all by itself. Really. And no one knows why.

What you have before you is a wide range of wild ideas strung together by a wide range of wild people. You may accuse us of trying to push one particular philosophy or life-style choice because we spend a lot of time discussing psychoactive substances. You can call us sexist and racist because all of our interviews are with white men. You can call us depraved for our choice of artwork or simply mock us for our impetuousness, but what you certainly cannot call us is blind to Chaos. Most of this issue happened when we weren't even looking. We just woke up one morning, booted up the Mac, took a look at what was sitting in the in-box and pasted it into the magazine. Heck, I didn't even write this editorial. I channeled it from an Atlantean alchemist/time-traveller named Enkyos one night after a few too many beers (he also asked me to give a shout out to his main man Tarthuk, and all the groovy Pleidian Sisters dropping cosmic knowledge out there tonight).

Okay, so maybe it has nothing to do with Chaos. Maybe we made it all up. Believe what you want. Odds are what you believe isn't all truth either. We can never know. The only thing we can be certain of is that we exist and we know it. We're self aware! Through Cosmic Joke or evolutionary fluke, we've managed to achieve sentience. Talk about random. Did anything else improbable happen to you today?

So now that we're here, I invite you to ask the following questions to yourself: How are you? Is everything fine? Have we got everything under control? Are all the pieces fitting into place? Is there a final destination on this mad ride, or is it all just paths of uncertainty leading out to infinity? I'm inclined to believe the latter, but that doesn't mean either is more probable than the other. Just as certainty gives us something to believe in, uncertainty gives us invention, exploration, and surprise. Who knows? The unexpected could be just around the corner! Isn't it fun to discover?

Happy hunting,
— James Kent

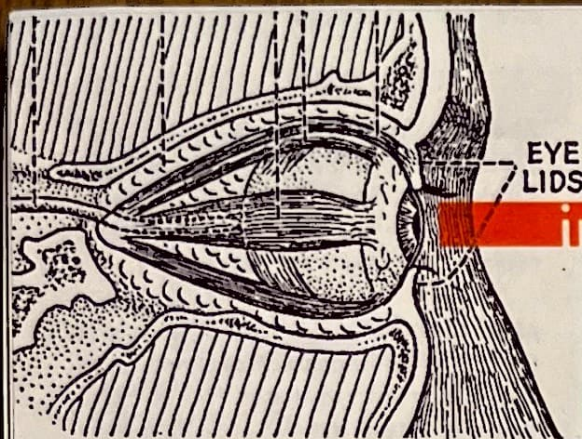
About the cover:

Chaos Comes to Town is an original oil on canvas painting created exclusively for TRP by David's Thang of Seattle, Washington. Call (206) 675-2783 to request a catalog or to order prints.

About the guts:

This issue of *The Resonance Project* was printed in two-color with soy-based PMS 2695CVC (purple body text) and PMS 1585CVC (orange background text) inks – odd choices we know, but we couldn't resist. The paper is 50# recycled white opaque book stock. Common fonts used include Emigré Triplex and Matrix families, and Adobe Futura and Gill Sans families. All pages laid out in Adobe PageMaker 6.0. Original art and illustrations created and/or digitized using Adobe Photoshop 4.0 and Macromedia Freehand 7.0. The TRP prepress operating system of choice is Macintosh, of course.





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About the Santo Daime Article:

You're publishing very good information about our doctrine (Santo Daime, Issue 1 p22). But there is one thing that you might correct. Where you wrote:

"most [icaros were] written by Irineu, his successor Mato, and later Mato's son Gregorio"

You should write:

"most [icaros were] written by **Master** Irineu, his successor **Padrinho Sebastiao** Mota, and later Mota's son, **Alfredo** Gregorio"

You also talked about communities in rural areas, but we have urban communities too, and this is the model that is starting to spread in Europe. Check out some information:

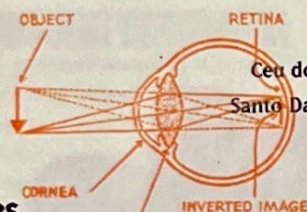
<http://www.geocities.com/RainForest/5949/murilo.htm>

Peace and Love

José Murilo Junior

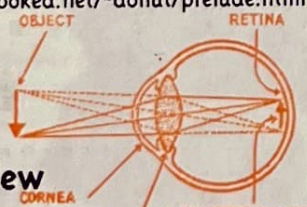
Cem do Planalto Community

Santo Daime - Brasilia - Brasil



Hey James,

I've put up a website called **GUERRILLAS OF HARMONY: COMMUNIQUE FROM THE DANCE UNDERGROUND**. It's a very substantive compilation of all the best philosophical/visionary takes on the rave/electronic dance subculture. Would appreciate a mention, review or other coverage in TRP. I'm sure many of your readers would be interested. <http://www.hooked.net/~donut/prelude.html>



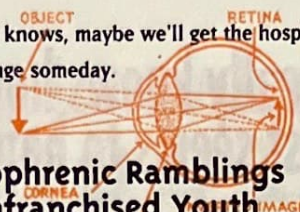
Thanks!

Jason

Peer Review

Just wanted to let you know that the wonderful doctor I work with has been happily sharing TRP with his peers with some positive feedback & genuine interest. It's nice to see that even in a somewhat repressed society, we still have a few open minds among traditionally trained physicians. Of particular interest was the Ketamine article.

Well done! Who knows, maybe we'll get the hospital to subscribe for the doctors' lounge someday.



Thanks!!!

-Tabitha

The Schizophrenic Ramblings of a Disenfranchised Youth

Generation X and old-farts (hippies)...it's time for you to wake-the-fuck-up from the catatonic stupor that has been induced by your television. Just because your parents fucked-up, or because society seems to have run amuck... don't let this stop you from evolving. Every experience you have had to this moment has led you to this point in time; right here, right now. One experience less and you could have been spinning like a top, off somewhere else, with some other notion of reality... not searching for what it is you are searching for. I can only assume that you are trying to find ways in which to enlighten yourself seeing that you have just come across this diatribe. (Here is some food for thought: <http://www.entheogen.com>)

It is all too apparent that we are evolving as a species, we are headed for a "paradigm shift", and the old guard is not going to be so willing to let go of the power they have worked so hard to attain (notice the increase of legislation restricting personal freedoms); at least so it seems. We are at the head of the biggest "cultural revolution" our modern society has seen. I hesitate to use the word "revolution" because it implies revolving and orbiting; besides it frightens the establishment. I'd rather refer to it as a "cultural evolution" because for it implies movement forward, and evolution knows no boundaries (the establishment included).

Myself, I'd rather be moving forward than around in circles. (Talk about moving forward: <http://www.deoxy.org/mckenna.htm>) It seems that the bastard son of science, technology, has led us to a crossroads. The question now is which way are we all going to go? We can remain asleep, live the monotonous life of a carpenter ant, and head towards a "brave new world", a world dominated by technology... an artificial existence. Or we can choose to explore what our existence is really about — one in which we really are a part of something greater than ourselves. Maybe hidden in that old parable of Adam and Eve, there lies a very simple truth, a truth so simple that it is often times overlooked. This planet is truly paradise.

Somewhere in history the human species was infected with the "power" and "control" trip. Adam and Eve were the first, then they passed it on. They were not cast out of paradise, but rather the catalyst for its decline. Maybe I can equate this parable to a metaphor. First, think of cancer: what it is, what it does. Think of the fact that it starts with two cells, these cells divide, infect the cells next to them and this continues on until the organism is dead. As a species, we have become a cancerous growth on our host, the Earth. We are causing damage at an alarming rate and there may be no places left where we have not

spread. If you would assume that the Earth is a living organism, I would hope that you would also assume that She will only take a certain amount of abuse before She begins to fight back (maybe this is why some of us are so disenfranchised. Maybe this is why the rate of evolution in our species appears to be increasing so rapidly). We don't have to continue on as cancer cells multiplying and dividing; we all have the capacity within ourselves to change this trend. Look closely at natural systems (ecosystems, if you will), you will notice that the most successful organisms are the parasites that have developed a mutually beneficial (symbiotic) relationship with their respective host – cooperation versus competition. This is the goal of evolution. Don't you want to be a part? (For you skeptics, this may be of particular interest: <http://deoxy.org./sciwarn.htm>)

The flow of information has begun. Not since the advent of the printing press has so much information been available to so many people. As the internet grows... it will become increasingly more difficult for the "fear mongers" to stop this free-flow of information. As one gains access to the unlimited amount of information that will be coursing through the veins of the "information superhighway", one will have an essential tool in reaching the next stage of human development. Wouldn't you like to use more than six percent of your brain? (Maybe this can help: <http://deoxy.org./8circuit.htm>)

The only thing that can stop this evolution is a complete totalitarian state and the compulsory use of fluoxetine hydrochloride by every individual over the age of sixteen. If we do not begin to network, communicate, and take an active role in our evolutionary process; we may not have this chance again. The future is not bleak. We control our destiny. Our destiny is to evolve. Don't miss all the fun. (Here is another example of people helping people to understand what evolution is all about: <http://mindspace.org>)

-Belbo Baxter

October in Amsterdam

Psychoactivity: Plants, Shamanism, & States of Consciousness
October 1-4, 1998. Tropical Institute, Amsterdam, Netherlands

Following the success of the first conference in San Luis Potosi in Mexico (1992), the second in Lleida, Catalunya, Spain (1994) and the third in San Francisco, USA (1996), an independent group of scientists, authors, and business people will convene a fourth conference in Amsterdam in this series on Shamanic Science.

The focus of this conference, "Psychoactivity", will be visionary art, anthropology, botany, and psychotherapy. There will be talks, discussions, presentations, and even a techno-party, as well as plenty of free time to discover the smartshops and coffeshops of the lovely city of Amsterdam.

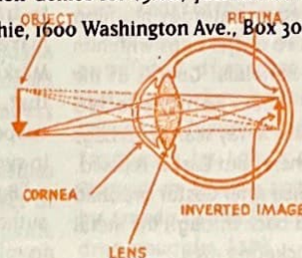
Confirmed speakers include: Sasha Shulgin, Ann Shulgin, Donna Dryer, Rich Yensen, Jonathan Ott, Ralph Metzner, Christian Raetsch,

Alex Grey, Paul Stamets, Stacy Schaefer, Manuel Torres, Peter de Smet, and many more speakers are expected.

One day will be devoted to discussing psychedelic rituals in the Netherlands, the political situation, and the past and future of psychedelics in European countries and around the world. The conference fee is US\$237.50 or Dutch 475.00 FL. Hotel and food are not included. Registration must be accompanied by Euro-cheque or money order to: "Psychoactivity", c/o Conscious Dreams, Schinkelkade 59-61, 1075 VL Amsterdam, Netherlands. For more information Fax: 31-20-470-7616 (31 is Netherlands country code), Email: codreams@xs4all.nl, web: <http://neturl.nl/codreams>.

Mother of Moth

To contact Mother of Moth (reviewed on page 63 of TRP 2), or to order one of their demos for \$5.00, you can write to: Mother of Moth c/o Patrick Archie, 1600 Washington Ave., Box 3017, Conway, AR, 72032.



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Sex Toy Claim Leads to Airport Drug Bust

January 6, 1998, SAN FRANCISCO - A man who refused to have his luggage inspected at an airport on grounds it contained a sex toy was arrested when authorities found \$50,000 worth of marijuana inside his bags.

Sgt. Joe Reilly of the San Francisco Police Department's airport bureau said Kenneth Castor, 39, was arrested on Saturday morning after trying to carry two duffel bags with him on board a flight to Honolulu. Guards at the airport's security checkpoint spotted something unusual in the X-ray scan of his bags and asked to search them, but Castor refused. The guards called police after Castor grabbed his bags and marched back through the metal detector toward the ticketing area.

Reilly said police found Castor trying to check his bags at the airline ticket counter, where he declined to have them X-rayed because he said they included a "dildo." A search of the bags turned up 10 pounds (4.5 kg) of marijuana. Castor, a Hawaii resident, was booked into San Mateo County Jail on charges of possession, sale and transportation of marijuana. Police were unable to find a sex toy in Castor's bags. [Reuters]

Caller Tries to Claim Drugs

January 9, 1998, MIAMI - A day after The Miami Herald reported boxes of drugs mysteriously delivered to its newsroom, a man called to claim the packages. No arrests were immediately made, but the person who came for them was taken away by federal agents for questioning.

Fifty-three pounds of cocaine and heroin were mailed to the Herald's business section in cartons bearing a Bogota return address and a man's name but no addressee's name. A day later, a Spanish-speaking man called the newspaper. "These are my packages. They're for me," he told a Herald employee. Pretending to check, the employee put the caller on hold and tried to reach a U.S. Customs agent. The agent didn't answer, and the caller hung up.

When he called back, he was transferred to a Customs agent posing as a business section editor. The agent told the man he'd have to come get the boxes, which he did. [Associated Press]

EU Plans to Track Synthetic Drug Precursors

February 9, 1998, BRUSSELS - The European Commission urged European Union industries to track down chemicals being diverted to make synthetic drugs such as LSD. EU Internal Market Commissioner Mario Monti proposed that businesses and anti-drug authorities cooperate in monitoring production and trade in synthetic drug precursors.

"Businesses would voluntarily inform the authorities of any transactions they suspected involved the diversion of non-classified precursors for the illicit manufacture of synthetic drugs," he said in a statement.

Small amounts of precursors, chemical substances used legally in industry, end up in the production of drugs such as heroin and cocaine or synthetic drugs like LSD or amphetamines. A 1988 United Nations anti-drug convention cites 22 precursors subject to monitoring and control. But there are others that are not prohibited. [Reuters]

Portuguese Confiscate Five Tons of Hashish

February 17, 1998, LISBON - Five people were arrested in a drug bust near Lisbon Monday in which five tons of hashish were confiscated, police said. Five foreigners, ages 35 to 65, who belonged to an international narcotics smuggling ring were arrested in Cascais, 25 kilometers (15 miles) west of Lisbon, a police statement said. Neither their identity nor nationality was released. Other items seized included five vehicles, a satellite telephone and "a significant amount," of money. [AP]

U.N. driver arrested in drug bust

February 17, 1998, PESHAWAR, PAKISTAN - Pakistan's anti-narcotics police arrested a

United Nations driver and seized a U.N. vehicle after finding 400 kilograms (880 pounds) of hashish stuffed inside the vehicle, officials said. The driver of the vehicle and a second man were arrested and taken to the federal capital of Islamabad, about 200 kilometers (120 miles) away, said Brigadier Behramand Shah, regional director of the anti-narcotics force in Peshawar.

The driver, a Pakistani national, broke through a roadblock erected by the anti-narcotics police, but was later captured after police gave chase. Shah said his force received a tip that a vehicle belonging to an international organization would be used to smuggle drugs out of the area.

Pakistan's lawless tribal belt that borders war-weary Afghanistan is a major producer of hashish. Afghanistan by comparison is one of the world's largest producers of opium, the raw material used to make heroin. Pakistan is a favorite transit route for heroin from Afghanistan to markets in Europe and the United States. Hashish from Pakistan also is smuggled to Europe and North America, said Shah. [Associated Press]

Swiss Cabinet Backs Heroin Handouts to Addicts

February 19, 1998, ZURICH - The Swiss cabinet has agreed that drug addicts should be given state-provided heroin under medical supervision to help them break the habit. The Federal Council, or cabinet, backed the legislation after a hearing on the bill in January with Swiss cantons, political parties and health authorities on heroin therapy for selected addicts.

"The hearing showed that the proposed federal decree on medical prescription of heroin is an acceptable compromise," the Interior Ministry said in a statement after a cabinet meeting. The bill was passed to parliament, which will have the final say. [Reuters]

N. Korean diplomats detained for cocaine smuggling.

February 18, 1998, MOSCOW - Two North

Korean diplomats were detained in Moscow's international airport Sheremetyevo on January 17 when trying to traffic 35 kilos (77 lbs) of cocaine. The Koreans made a stopover in Moscow on their way from Mexico to North Korea carrying a "diplomatic bag" filled with cocaine. After the Russian Federal Security Service investigated the two, they were handed over to North Korea's Embassy in Moscow. Russia's Customs Committee declined to comment on the situation. [Inter-Tass, Comtex]

224 Lbs. of Hashish Seized Near Albanian Border

February 20, 1998, ATHENS - Police seized 100 kilograms (224 pounds) of hashish on Thursday after a failed stakeout on the Greek-Albanian border that lasted 20 days. Packed inside six sacks, the hashish had been discovered abandoned in a field along with three Kalashnikov assault rifles and 116 bullets.

According to media reports, police were lying in wait for 20 days, but no one showed up to pick up the contraband. Large amounts of weapons and drugs have been smuggled across Greece's northwestern border since last March, when civil unrest broke out in Albania and civilians looted military arsenals around the country. [AP]

WHO Insists Cannabis a Threat to Public Health

February 23, 1998, GENEVA - The World Health Organization insisted on Thursday that cannabis is a public health threat. "It is obvious that the use of cannabis causes a number of health problems and that an increase in its use would make the situation worse," it said in a statement.

Tokuo Yoshida, in charge of narcotic drugs at the WHO, said cannabis was dangerous to health because it caused mind-altering activities in users. "The WHO's position is that cannabis is a public health threat," Yoshida told Reuters, comparing cannabis to LSD. "Cannabis is milder than LSD, of course," he added, "but it must not be used because it changes your judgement and thinking."

The WHO was defending itself against accusations that it suppressed a report confirming cannabis is safer than alcohol or tobacco. Britain's New Scientist magazine accused WHO officials in Geneva of suppressing a comparison study of cannabis and legal substances because they feared it would give ammunition to the "legalize marijuana" campaign. [Reuters]

Colombia Probes Heroin Aboard Presidential Jet

February 23, 1998, BOGOTA - Colombia's Ernesto Samper has been ordered to testify as part of an official inquiry into one of the more embarrassing incidents of his presidency, the discovery of heroin aboard his presidential jet. Nearly 4.5 pounds (2 kg) of heroin were found stashed in the nose section of the Fokker aircraft in September 1996, just hours before it was due to fly Samper to New York for an official visit to the United Nations.

The discovery left Samper particularly red-faced at the time, since his U.S. travel visa had been revoked a short while earlier because of alleged drug-related financing of his 1994 election campaign. [Reuters]

Dutch House Drug Addicts

February 24, 1998, AMSTERDAM - Instead of shooting up heroin in stairwells and phone booths, Dirk Devries can now feed his addiction in a quiet room paid for by the city. The laid-back Dutch capital - famous for its marijuana and hashish cafes - opened three city-funded centers to help get an estimated 400 homeless junkies like Devries off the streets.

The drop-in centers provide clean needles and a room in which addicts may inject or smoke their own drugs. They also provide showers, laundry service and light meals. [AP]

UN Blames Drug Problem on Pop Music and the Internet

February 25, 1998, VIENNA - Synthetic drugs like Ecstasy and "ice" are becoming more popular in western Europe, North America and Asia as narcotics abuse becomes an accepted part of life, the United Nations said. The Vienna-based International Narcotics Control Board (INCB) said the average age of heroin and cocaine users was rising in western Europe, suggesting fewer new abusers, but synthetic drugs were becoming more fashionable.

"Ecstasy is the drug of choice. Young people are tending towards abusing this drug rather than heroin or cocaine," Herbert Schaepe, secretary of the INCB, told a news conference to present the board's report for 1997. Hamid Ghodse, the INCB's president, said drug abuse had become normal, even fashionable, with pop stars exhorting the virtues of cannabis and Ecstasy and the fashion industry coining the phrase "heroin chic."

The INCB's report called on governments to work with "clean" pop idols and other cult figures to combat the increasingly acceptable face of drug abuse. "We need to turn the clock back to the point where we can develop youth

culture to help our young generation develop a more positive side to life rather than a drug friendly environment," Ghodse said. He also condemned the use of the Internet as a medium to convey methods for producing and selling drugs and invited governments to team up with telecommunications companies and software providers to clamp down on the distribution of illegal drug-related material on the web. [Reuters]

Former Mexican Drug Czar Sentenced

March 4, 1998, MEXICO CITY - Mexico's former drug czar was sentenced Tuesday to more than 13 years in prison for abuse of authority and weapons violations. It was the first sentence handed down against Gen. Jesus Gutierrez Rebollo, who was arrested in February 1997 and charged with being on the payroll of Mexico's top cocaine smuggler.

Gutierrez Rebollo, a well-regarded military commander of the Guadalajara area, had been in the military for 42 years when he was appointed drug czar. The army became suspicious when he moved from a modest house to a luxurious apartment in the posh Bosque de las Lomas area of Mexico City. Prosecutors say the apartment was provided by Amado Carrillo Fuentes, then Mexico's top drug smuggler. [AP]

Seven Executed for Heroin-Smuggling

March 4, 1998, HANOI, VIETNAM - Seven people were executed before dawn for involvement in a drug-smuggling ring that brought in hundreds of pounds of heroin and raw opium from neighboring Laos. Among those put before a firing squad was a woman who fainted three times after hearing that final pleas for clemency had been rejected, the Vietnam News Agency reported.

Also executed was Vu Xuan Truong, a former police captain with the Interior Ministry's anti-drug squad who worked along the border with Laos and was described as the operation's mastermind. Officials said Truong, using connections in the customs department and with border guards, ferried narcotics across the frontier hidden inside police vehicles. Police found heroin and US\$80,000 in cash - a huge amount in Vietnam - when they raided one of his three houses. Truong admitted he hid heroin in his house and allowed police vehicles to be used to transport it across the border but denied he was actively involved in the smuggling.

Vietnam is trying to stem drug imports with stiff penalties and a public campaign about

the dangers of narcotics. The trial coincided with approval of a law lowering the requirement for the death penalty for drug smuggling to 100 grams (3.5 ounces) of heroin. [AP]

Mom Turns in Pot Smoking Teen

March 5, 1998, MILFORD - A mother gave police a videotape she found in her home that shows her own daughter and other teen-agers buying, selling and smoking marijuana. One teen was charged, and more arrests are expected. The tape was turned in by Diane Hohen, who said she returned from a trip out of town and found that cash and prescription drugs had been stolen from her home while her daughter, Kelly, was entertaining friends.

"This is Jimmy with drugs," a narrator says at one point as the tape shows 17-year-old James Ramsey with bags of marijuana and a scale, according to police. Ramsey was charged with possessing and selling marijuana, criminal threatening and witness tampering. Police said Ramsey threatened to kill the Hohens after Kelly told him the video had gone to police. [AP]

Police Apprehend Mules Smuggling Hashish

March 5, 1998, KASTORIA, GREECE - Eleven mules lugging more than two tons of hashish were intercepted in the largest known case of drug smugglers using animals to carry shipments from Albania, police said. The mules were found before dawn traveling alone near the village of Hionato, four kilometers (2.5 miles) from the Albanian border. They were loaded with 65 crates containing a total of 2,170 kilograms (4,875 pounds) of hashish, a Kastoria police spokesman said. Police searched the area but did not find any suspects waiting to collect the drug shipment.

At least two other times, authorities have found mules and donkeys loaded with drugs or weapons and trained to cross the Greek-Albanian border. But this is the first instance police apprehended this large a mule train. [AP]

Bardot concerned over fate of Mules

April 6, 1998, ATHENS, GREECE - They were caught lugging guns and drugs across the border. But Brigitte Bardot says they are "innocent" and deserve good treatment. Some hay and a nice clean stable would be nice, too.

The actress-turned-animal rights activist has pleaded with Greek authorities to properly care for 14 mules nabbed carrying automatic weapons and hashish from Albania. In a letter to the Greek Embassy in Paris on March 18, Ms. Bardot expressed her "great interest ... for every effort to be made by the Greek authorities to ... protect the 14 donkeys." The French actress' animal rights organization also called on Greek authorities to "find a favorable solution for the 14 innocent four-legged animals."

But the mules have already been sent on their way. "We informed the foundation that the mules were fed, watered and repatriated," a public order ministry spokeswoman said. [AP]

Burma seizes shipment of Indian cough syrup

March 6, 1998, BANGKOK, THAILAND - A Burmese anti-narcotics squad confiscated 2,179 bottles of Indian-made Phensedyl cough syrup at a Rangoon port after port workers discovered the contents while transporting boxes to a warehouse. Police arrested four Rangoon residents to whom the boxes were addressed.

Each year, the Burmese government uses a steamroller to crush thousands of bottles of seized cough syrup at its drug-burning ceremony in Rangoon. [Associated Press]

Mom Shoots Pot Smoking Teen

March 6, 1998, JACKSON, MISS - A mother has been accused of trying to shoot her 15-year-old son in a school office Wednesday because she was angry he was caught with marijuana. Verline Stiffic, 36, was summoned to Brinkley Middle School because her son was caught with marijuana and was being recommended for expulsion, said police spokesman Robert Graham.

"She went into the school and started talking to her son," he said. "Apparently, the conversation didn't go very well so she pulled out a gun and shot at him." Nobody was injured and Stiffic was arrested as she left school. She could face charges that include aggravated assault and felony possession of a firearm on school property after firing a single shot at the eighth-grader. [Associated Press]

70 Kilos of Cocaine Found on Norway's Coast

March 12, 1998, OSLO, NORWAY - In the past month almost 70 kilos of cocaine has been found along Norwegian shorelines. This amount far outweighs the entire amount of cocaine seized by the police and customs officers in Norway in all of last year - a total of four kilos. Large amounts of cocaine found along the Norwegian coast in recent weeks might have come to Norway with the Gulf Stream from South America and the Caribbean.

A package containing 10 kilos of the white powder was found by a hiker on the island of Smola, only a few days after a backpack with 25 kilos of cocaine was discovered between the rocks on a beach in Tananger in southwestern Norway. In the middle of February, another package with 34 kilos of cocaine was found.

"It is not inconceivable that the cocaine has drifted long distances before it was found in Norway, and that it has come with the Gulf Stream from South America" said Tormod Boenes, a chemist with the Norwegian criminal police. [AP]

Swiss Police Nab 20,000 Tabs of Ecstasy

March 13, 1998, GENEVA - Geneva police said on Thursday they had arrested four Swiss citizens who had admitted trafficking large quantities of the banned Ecstasy drug, widely used in the youth "rave" culture. A police statement said as a result of a swoop in Geneva and the neighboring Vaud canton on Wednesday, they had seized nearly 20,000 Ecstasy pills, many of which had been smuggled into Switzerland from the Netherlands, and other drugs.

The haul, worth some 400,000 Swiss francs (\$270,000) on the local black market, was the largest ever in Geneva. In all, police said, the four had confessed to smuggling into Switzerland - mainly in the 57-year-old woman's handbag - at least 55,000 of the pills. In the whole of 1997, only 365 pills were seized in 28 operations to control illegal dealing in the drug, the statement added. [Reuters]

Dominicans Block Spanish Rocker's Concert; Claim He Urged Drug Use

March 13, 1998, SANTO DOMINGO, DOMINICAN REPUBLIC - Dominican authorities called off a concert by Spanish rocker Enrique Bunbury, claiming they were worried that fans might use hashish during the show. The Commission on Radio and Public Shows prohibited the

performance after the National Drug Control Directorate complained that Bunbury urges his fans to smoke hashish on his latest album, "Radical Sonora," local newspapers reported. Bunbury called the cancellation an affront to freedom of expression. He said he still wants to perform in the Dominican Republic and would consider doing a charity benefit if allowed. [Associated Press]

Man Finds Cocaine in New Stereo

March 16, 1998, WEST VALLEY CITY, UTAH - A bargain hunter's find turned out to contain a bit more than he bargained for - some \$200,000 worth of cocaine. Don Graham paid \$60 for a stereo cassette recorder last year at a store in Bountiful. Last week, he asked a friend to do repairs on the tape deck, which did not work even though it appeared new in the box.

"The buttons wouldn't go down and stay down," Graham said. "So I asked (him) to take a look at it. He called me on my cell phone and said 'You'd better get over here, we've got a problem.'" Inside, the man found 4 pounds of cocaine, West Valley Police Lt. Charles Illsley said. "I could have flipped when they told me how much it was worth," Graham said. "It's the most bizarre thing that's ever happened to me."

The drugs were wrapped in a Dade County, Fla., newspaper and fastened to the inside of the unit with duct tape. Illsley said it appears the drugs might have been there for as long as two years. Police are working with the owners of store to trace the tape deck. [AP]

CIA Admits Knowledge of Drug Trafficking

March 20, 1998, WASHINGTON - CIA officials, while aware that "dozens of individuals and a number of companies" who supported Contra rebels in Nicaragua in the 1980s were suspected drug traffickers, did nothing to cut their ties with these people or organizations - some of whom were bringing drugs into the United States.

CIA Inspector General Frederick R. Hitz revealed this in testimony this week before the House intelligence committee. His statement further undermined CIA efforts to distance itself from drug traffickers who supported Contra forces. He revealed, for the first time, a 1982 agreement under which agency officials were not required to report allegations of drug trafficking involving "non-official employees."

Despite the revelations, Hitz insisted that "we found absolutely no evidence to indicate that the CIA as an organization or its employees were involved in any conspiracy to bring drugs into the United States." [Inter Press Service].

Drugs Found Stashed Among Body Parts

April 20, 1998, FALFURRIAS - U.S. Border Patrol agents found \$5.5 million worth of marijuana and cocaine stashed among body parts in the back of a truck in south Texas, a Border Patrol spokeswoman said. Agents made the discovery while searching bins full of dirty hospital laundry in the truck after a drug-sniffing dog went after it, said Border Patrol spokesman Leti Garza.

"They found an amputated leg, intestines and other muck," she said of the bust at a Border Patrol stop in Falfurrias, 80 miles north of the Rio Grande. "This is one of the most unusual cases we've ever come across. He (the agent on the case) was totally shocked and weirded out about it," Garza said.

She said the U.S. Drug Enforcement Agency believes the body parts came from hospitals in south Texas and were used to try to mask the smell of the drugs. [Reuters]

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A CULT LEADER EXPLAINS HIS CRAFT

AN INTERVIEW WITH CULTOLOGIST AND PART TIME CULT LEADER EL-MIR, BY MIKE ROSE

SOMEWHERE IN MONTREAL sits Hagbard El Mir. He speaks excitedly, like a child. He sips his gourmet coffee and looks right back at me, his 57 year old eyes a piercing blue, with a glimmer that conceals the profound secrets he wishes to share, a hypnotic gaze pulling me into his world. "Now is a great time to do this interview," he says. "Aum Shenrikto, Heaven's Gate, and Scientology have all made cults really popular again. I mean, I have deep sympathy for the families of cult victims, but I think it's a good thing because we need to revive cult awareness."

El Mir is, for want of a better word, a cultologist. He has studied cults for over 30 years, since his "fascination started with leaders like Jim Jones and Charles Manson." Unlike most cult experts, however, El Mir is himself a cult leader. He believes that having a cult of his own will lead him to understand them better. It is a live experiment.

"I formed the Golden Apple Cabal in 1977. It has 13 official members, members of the inner

circle, but the total number of members is constantly changing. Some people are members without knowing, but the higher members all have little membership cards." El Mir shows me his credentials. I don't get time to read the writing on the laminated card, but I notice that El Mir is not who he says he is. "El Mir is just one of the names I use in public," he says. According to El Mir every respectable cult leader has a false identity, or two. He risks all if he reveals his real name. "I cannot operate an efficient cult if people read this article and realize that El Mir is me. Don't tell them where I live and what I look like, okay?"

I hesitated, a good journalist would demand the facts and I desperately wanted his real name, but I decided to let it go for the sake of the interview. He went on to say that The Golden Apple Cabal is also only one name for his cult. "We've got loads of different disguises, every decent cult has a front or two."

There are 13 'real' members of the Golden Apple Cabal, but according to El Mir hundreds of people work for him. "Most haven't a clue what is going on. That is the beauty of cults. I even have secrets from the other 12 higher members, it all works on lies and disinformation, that is how a cult retains power."

El Mir explains that cults operate and survive by attaining and sharing occult knowledge, knowledge beyond current human understanding, or, more simply, secrets. "There is nothing spooky, scary or demonic about the occult.

Traditionally occult knowledge has been used for bad things, but it is not bad in itself." El Mir believes that all cults have secrets which they entice new

members with. "Every cult has something to offer, they exploit the weaknesses of individuals. They typically offer knowledge or wisdom that the individual thinks he or she needs. Often it is knowledge of

eternal life, or techniques for enlightenment or happiness. We all desire to live forever, to be enlightened, to be happy. And they are the weaknesses that cults exploit."

"Many cults are pretty harmless," he says. "An obvious example is the cult which helps you to give up smoking. They tell you they have this secret knowledge about quitting, you go to some of their sessions, they promise you more and more secret knowledge while at the same time asking

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you for more and more money. Eventually you end up with some rather basic and obvious information on giving up cigarettes and an empty bank account. But this isn't necessarily a bad cult," he explains. "Most people have spent so much time and energy (and money) on giving up smoking that they magically end up quitting. Many do it out of embarrassment, they don't want to look like they have been duped so they pretend to their friends that it really does work. But many people really believe it works - and because they believe it, it becomes true for them."

This is the big cult secret which El Mir is at first reluctant to share. "It is all lies, but the cult makes it become true by pretending that it is. Take a cult TV program for example. The X-Files is a great cult, and it is not just a cult because it is popular in a certain segment of society, it is popular because it promises certain bits of secret information. Sure, it is fiction but parts aren't and that is where the magic happens. When you blur real life with fiction you can subtly persuade people that your fictions are also real. We all get swept away by storytellers, human psychology is such that many people enter the X-Files fantasy for an hour a week, they believe it is true."

El Mir explains that this is why we jump at scary parts in the movies. "It is because the moviemaker has persuaded you that what you are seeing is real. It is the same with adverts, many people really think that Budweiser really is the king of beers. Is it actually the best beer? I don't think so, but if you tell me enough times then I start to believe it and end up ordering a Bud when I go to a bar." A cult works on the same principles he says. "Cult leaders are basically expert psychologists and advertisers who know how to alter what people think is real. They find a weakness, they find something cool and of the moment and they repeatedly tell you something is true until you start to believe it."

The blurring of reality and the use of basic psychological tactics is where El Mir says the cult magic starts to work. "This is what happened in the Heaven's Gate cult," he says. "The leader,

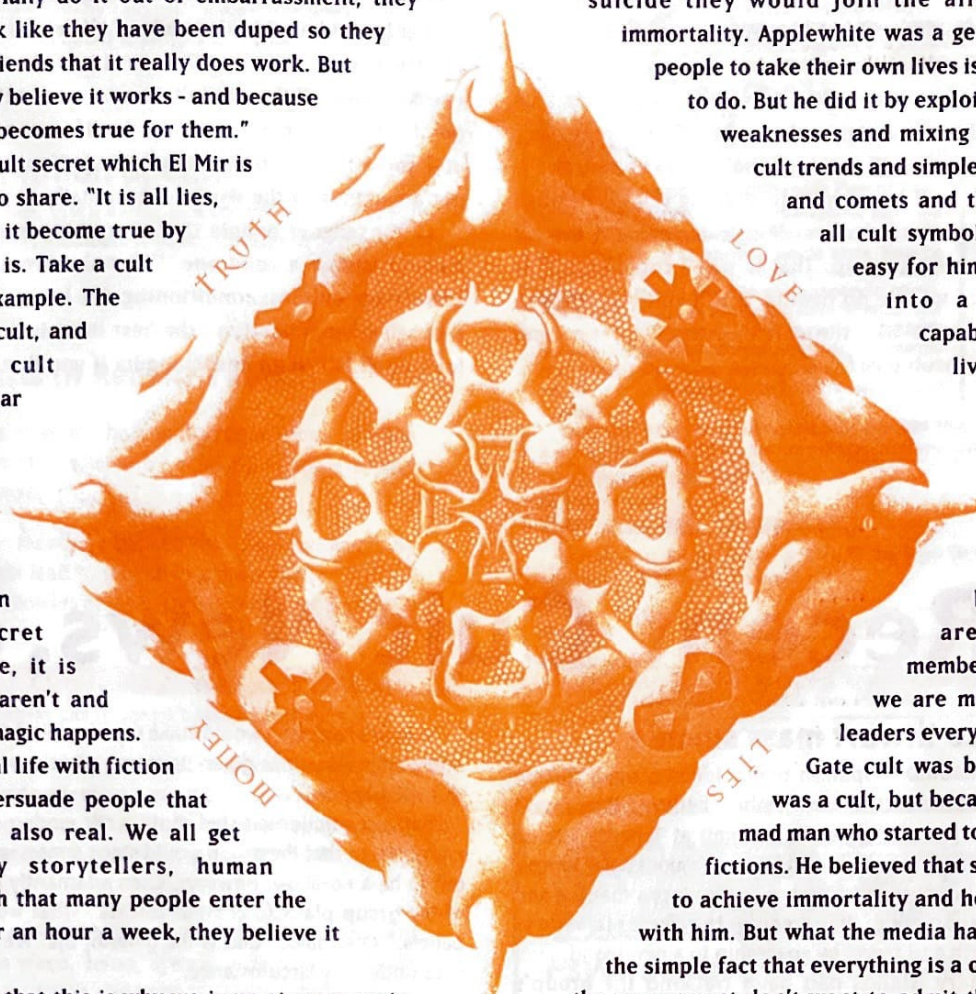
Marshall Applewhite, made these people believe that there were aliens coming to Earth with the Hale Bopp comet. He promised them the secret knowledge of eternal life, and who wouldn't want that? He told them that it was their last chance to 'become more than human'. He told them that if they committed suicide they would join the aliens and achieve immortality. Applewhite was a genius! To persuade people to take their own lives is a really hard thing to do. But he did it by exploiting these people's weaknesses and mixing them with current cult trends and simple psychology. Aliens and comets and the millennium are all cult symbols now and it was easy for him to combine them into a lethal mixture capable of taking human lives."

According to El Mir, the bad reputation that cults have is unfair. He believes that we are all unwitting members of cults and that we are manipulated by cult leaders everyday. "The Heaven's Gate cult was bad, not because it was a cult, but because it was run by a mad man who started to believe in his own fictions. He believed that suicide was the way to achieve immortality and he took 38 believers with him. But what the media have missed so far is the simple fact that everything is a cult. The media and the government don't want to admit this because what I am telling you now is the key to destroying all cults, religions and governments."

El Mir is hesitant again; he is about to share the biggest secret of all. The secret which renders his own cult powerless. "I can tell you because most people won't read

this article, serious people won't publish it, and most of the people who do get to read it won't believe it all. And that is the key to all of this. When people start to believe something, or anything, they become a cult member. We think it incredible that people can be led to commit suicide by one man but it has happened throughout history. In Guyana the Reverend Jim Jones told 900 people to drink cyanide, and they did, like robots. And hundreds of young people who believed that military action in Vietnam was necessary were also led to death by one man, a

MOST CULT MEMBERS DON'T HAVE A CLUE WHAT IS GOING ON. THAT'S THE BEAUTY OF CULTS. IT ALL WORKS ON LIES AND DISINFORMATION, THAT IS HOW A CULT RETAINS POWER.



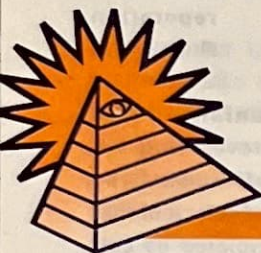
president - the ultimate cult leader."

According to El Mir the president of the United States is just another cult leader, "but the cult is so big we forget it is just a social fiction. We have a weakness for wanting protection, someone to look over us. We have a psychological need for a big brother government. Clinton realized this and through simple cult techniques like public relations and media propaganda he persuaded us that he should be elected to rule us. Clinton is a magician. He can affect our reality by telling us what is true and what is not. If he says a war in the Middle East is necessary then hundreds of people will suddenly believe it to be true."

Magic according to El Mir is simply altering reality through your thoughts, beliefs and desires. "Magic is real, we are all sorcerers but we have forgotten. That is why I run a cult. It is not a bad cult, there will be no deaths, it is a cult that aims to destroy bigger evil cults like the cult that says violence and death can solve our problems."

But El Mir wouldn't reveal his cult's practices, saying that "if I tell you what we are up to then we become powerless. If Clinton told you that we are going to war because his friends who build weapons are short of cash, then nobody would take him seriously. It is the lies and secrets which make the magic happen." All El Mir revealed was that his cult teaches people to recognize and avoid other cults. "All my cult members begin to realize after a while that they are in a cult. And they trust me. I guess I could tell them to kill themselves but that doesn't interest me. I am more keen on taking the life out of evil corporations and societies. We never harm any individuals, we just like to put a spanner in the works occasionally."

El Mir teaches people that everything is a cult, and you just have to choose a good one. "We only threaten commonly held beliefs and cultural conditioning. We basically provide therapy through communication - the best thing is that this work is fun, look up El Mir in an encyclopedia if you don't believe me!" ♦



Recent Cult News, etc.

Spanish police thwart mass suicide

January 9, 1998, MADRID — Spanish police foiled a mass suicide planned by a 30-member sect whose members believed they would be carried away by spaceship from the summit at Tenerife's Teide volcano. The group, which may be linked to the infamous *Solar Temple* suicide cult or a Hindu apocalyptic sect, was convinced that the end of the world would take place on this evening. They were planning to end their lives on earth and travel by spaceship to a new world.

Police in the Canary Islands had been tracking the group's movements for some time and its leader, a German psychologist, was arrested for inducement to suicide. Another 30 members of the group have been identified.

They were staging a "last supper" at a private residence in the city of Santa Cruz de Tenerife before police intervened. "Inducement to suicide is a crime, and for that reason the security forces had to avoid this evil thing," Antonio Lopez, the Canaries official, told a news conference. "It is not even clear which branch the sect is, whether it is the so-called Solar Temple cult or whether it is a splinter of this group... Many types are possible, based on the personality of the leader."

Officials believe the Canaries group emerged from the *Isis Holistic Centre* in Santa Cruz. [Reuters]

Taiwan Sect Predicts God's Arrival

March, 1998, Garland, Texas — Master Chen Hon-ming, leader of the *zhen dao*, or "true way" movement, says shining, golden balls of light floated down from the sky and told him God was coming to suburban Dallas. Specifically, God was supposed to descend from heaven on March 31, 1998 at 3513 Ridgedale Drive in Garland.

In preparation for the big event, up to 140 of the sect's Taiwanese followers bought about 30 houses and moved to this quiet suburb better known as the home of country singing star LeAnn Rimes and the backdrop for the animated TV sitcom "King of the Hill."

"This will happen, I would stake my life on it," Chen said through an interpreter. "God has given us many miracles and signs to show us this will happen."

Chen's prediction created quite a stir among Garland locals, and many feared that the group would stage a mass-suicide if God turned out to be a no-show. However, Chen adamantly denies any member of the group plans to commit suicide. "That would be against our beliefs," Chen said. "God is the giver of life. We would not take our lives under any circumstance."

Chen also claimed that God would make a March 25 television appearance on Channel 18 on TV sets across North America, and that God's arrival would be the precursor to many disasters to come both in the U.S. and abroad.

Chen led his group of 140 followers first to San Dimas, Calif., in 1995 and then to Garland last year after a "revelation from God." By all accounts, the cult members are model neighbors.

Walt Hsu, a Garland resident and Chamber of Commerce member, said he was told that cult members sold their belongings in Taiwan and bought new homes and cars with cash.

"At first I was surprised by how much money they had, but they got it through legal means and they pay their taxes so we have no complaints," Hsu said.

At a large press conference held on March 31st, God failed to appear. He was a no-show on Channel 18 as well. No one committed suicide.

Ex-Doomsday Cult Leader Arrested

April 20, 1998, TOKYO — Police arrested a former senior member of *Aum Shenrikyo* doomsday cult wanted in the killing of a fellow cult member. Tochiyasu Ouchi, 45, was arrested on board a Japan Airlines jet when the plane entered Japanese air space. Ouchi had been deported from Cyprus, where he was detained.

Ouchi was wanted in the February 1989 killing of 21-year-old Shuji

Taguchi, who was trying to leave the Aum Shinrikyo, or Supreme Truth, religious sect.

Ouchi, a senior cult member stationed in Russia, was detained after Russia suspended the cult's activities in the country following the gas attack in Tokyo. In March, Russian prosecutors dropped criminal proceedings against him and deported him to Cyprus.

Members of the Aum Shinri Kyo sect released nerve gas on the Tokyo subway in March 1995 that killed 12 people and sickened thousands of others. [AP]



Standard Definition of Cult:

a quasi-religious group, often living in a colony, with a charismatic leader who indoctrinates members with unorthodox or extremist views, practices or beliefs.



Notorious Cults in Recent Years:

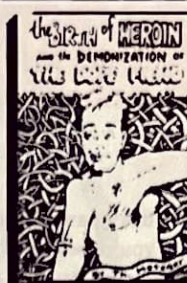
- **Peoples Temple** — Led by the Rev. Jim Jones. More than 900 members committed suicide by drinking cyanide-spiked flavor-aide in 1978.
- **Solar Temple** — Members believe that death voyages by ritualised suicide lead to rebirth in a place called "Sirius." Since 1994, 74 followers of the Solar Temple have committed suicide.
- **Aum Shinrikyo** — A Japanese doomsday group believed to have released lethal gas in Tokyo's subways in 1995.
- **Heaven's Gate** — Led by Marshall Applewhite. Members committed suicide en-mass wearing black warm-up suits and Nike tennis shoes. They believed their spirits would board a UFO trailing the Hale-Bopp comet and be carried off to paradise.
- **Branch Davidians** — Led by David Koresh, 80 of whom went up in flames in Waco, Texas, after a 51-day standoff with federal agents ended in violence.



Top Ten "TRUE" Cult Secrets

1. It's all lies.
2. No one lie is inherently better than any other lie.
3. The lies which are told most often are believed the most.
4. The leader's job is to craft lies into a marketable belief system.
5. The follower's job is to spread the word.
6. Death is the most powerful way to send a message.
7. The message always comes back to power, sex, money, and death.
8. No one answer is the one true answer.
9. The greatest truths are also the greatest riddles.
10. The one who says he knows is either lying or crazy.

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BECOMING BIG BROTHER

TRUE CONFESSIONS OF A MEDIA JUNKY, PARASITE, AND WHORE

by Yolanda Masis, illustration by David's Thang

Sex and death, and more sex, and more death, and maybe more sex on top of that. That's all you want. If you're not peering into bedrooms and lingering over hideous accidents you're digging up rotten corpses, watching bombs drop, and dodging bullets. You're addicted to the tabloid media — every hair-pulling, car-chasing, political sex-scandal hip-hip murder incident that comes along — and boy are they hot to pump it to you. Any trash, conflict, or controversy they can get their hands on they feed to you.

They do it for money, that's for sure. But the really creepy thing is that they also do it for fun. They are the eyes and ears of the masses hungry for outrage, and I am one of them. I am a sleazy journalist, and the majority of the people I associate with are sleaze. Nothing is sacred to them. If Mother Theresa's corpse were dug up and sexually molested by Satanic cultists, my cohorts would be high-fiving themselves over the photos of the desecrated corpse of the PNI feed and drooling over the great numbers (read: ratings) to come.

It's hard to pinpoint exactly when the media got so out of control, but somewhere along the road a line was crossed and the tabloid machinery began to take on a chaotic mind of its own. George Orwell's vision of Big Brother may have been little paranoid and overregulated, but here we are in post-1984, and Orwell was right, Big Brother lives, no doubt about it. Big Brother lives and we built him. Did we even know what we were doing?

When the first telegraph lines we're stretched coast to coast in the mid 1800s, did we understand that we we're laying the groundwork for a massive global network which would one day be commonly known as The Beast? Did we know that telecommunications bandwidth would become so fat a cheap that we could one day transfer entire encyclopedias of information around the world in seconds? Did we know that this superfast, megalithic information infrastructure would ultimately become the world's greatest clearing house for trash, gossip, rumor, innuendo, porn, infighting, bickering, dirty laundry, and just plain lowbrow brain-dead adult edutainment?

Yes, Big Brother has been around for a while, but he's sometimes hard to see behind all the drama. Big Brother has been around for so long, it's almost as if he's a product of our own genetic matrix — a hardwired social overmind set to bloom when a culture's population and technology reach a certain level. Perhaps Big Brother has been lurking throughout our history, just in more scattered forms in the past. Was that you, Big Bro? Did your message get tucked into the stone tablets, illuminated manuscripts, and great temples which acted as network for The Law back in the day?

Yes, Big Brother's web existed in days of old just as it does today, and some of his most ancient commands are still the going rule. His message stays the same: *I'm Watching*. The only thing that's changed is the medium he uses — or should I say, the medium that we choose to use. Because if you haven't figured it out by now, Big Brother is not a person, a government agency, a corporation, a quasi-military global conspiracy, a nebulous cyberspace entity, a god, the pope, or even Bill Gates. No, though amusing to consider, these answers are all too easy and just not true. Painting Big Brother as an anonymous powerful "them" is exactly what keeps Big Brother paranoia alive. There is no Them. I've been around for a while now and I've never met a Them. There's only us, and there's lot's of us.

Consider with me now the possibility that Big Brother is not a Them, but that Big Brother is actually *us*, and it is *we* who are watching *each other*. Puts a whole new spin on the whole story, doesn't it?

So Orwell was basically right, Big Brother *is* watching, but as we love to say around here, "Who's watching who?" The reality is that there are a damn lot of people in the world — too many for any one group or government to watch — so we all just instinctively watch each other. Can't you feel us watching you? You know we do. Does that make you uncomfortable?

The truth is that these days anyone with a story to tell and an ear to hear it is suddenly Big Brother. Pick up the phone and pass some gossip. We, the media, will eventually pick it up and feed it back to you. It'll be on Jerry Springer. All the wirefeeds will carry it. You'll see it in the papers. It will be fulfilling. You'll love it. You'll become one of *us*.

Just make sure no one's watching.

"@!-signal noise.....|

And now a word from our sponsor:

Big Brother is your friend.

Hello, and welcome to your NEW and IMPROVED Global Overmind™. Your NEW Global Overmind is now linked directly into the Planetary Central Information System (PCIS), which consists of the following four parts: Global Information Networks; Information Processors; Memory Systems; and System Software. Each of these parts is discussed in some detail below.

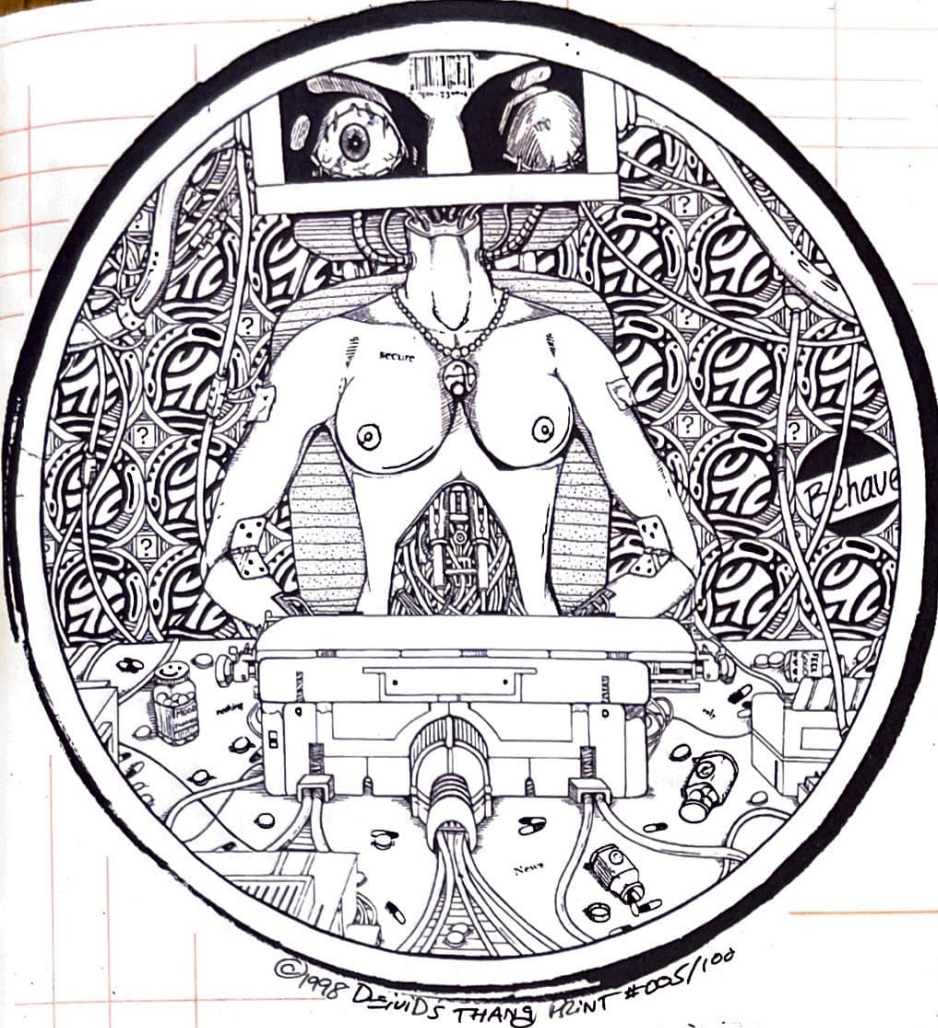
Global Information Networks

The Information Networks now available to you as a Global Overmind user include your Central Nervous System (CNS) and all the digital, electromagnetic, and biochemical extensions of your CNS (including television, telephone, radio, cellular, fax, Internet, satellite, paper media, sound, visible light, or any form of physical interaction [including subatomic] which passes data from one location to another). This overlapping, never-ending web of interlaced data streams has been called the Causality Web, ECCO, the Network, etc.

Your Global Overmind Central Information Network also comes with all the hardware, cabling, peripherals, and equipment, and professional technicians needed to input and output all contiguous data streams to your very own local cranial media storage device. All cameras, keyboards, pointers, mice, monitors, recording devices, listening devices, eyes, ears, noses, mouths, etc. are part of the Information Network. If it can capture data and put it into memory, or if it can play back data from memory, it's part of your new CIS.

Information Processors

There are currently four very different models of Information Processors available to you as an operator of the NEW Global Overmind. The first and smallest available processors are called Viruses or Genetic Processors. Genetic Processors are tightly wound strings of molecules which unravel and manipulate available data on a molecular level. Genetic processing generally consists a few simple commands which repeat themselves over and over again. GPs are responsible for



I am
Big Brother,
AND
I'm
watching
your ass
right now.

monitoring all the growth, reproduction, and biophysical processes necessary for sustaining organic systems (like life).

The second form of Information Processor available to you is the Animal Neural Processor (ANP), sometimes referred to as the brain. The ANP is a network of neural fibers and hubs which squirt charged neurochemical in specific webs and patters. The ANP is a very flexible and creative processing tool, capable of handling a wide variety of complex operations simultaneously. For this reason the ANP is currently the most robust system in operation, but since it uses fuzzy logic results can be highly interpretive, and may vary widely in accuracy and consistency from organism to organism.

The third most common Information Processor is the standard digital Microprocessor found in digital computer chips. Silicon processors can perform incredibly fast logical operations on streams of binary data, but aren't very good at much else. Even though they can perform a vast array of very complex and monotonous scientific and mathematical calculations, they are still primarily used as media handlers — workhorses for translating digital memory into a format that can be read, seen, heard, or downloaded, or compressing data back into memory.

The fourth and most complex processing model is the Integrated or Gestalt Processing Model, sometimes called the Network Processing Model, Holistic Systems Analysis, or GroupThink. Gestalt Processing occurs when two or more discreet processing units share resources with one another to work on a solution to the same problem at the same time in unison. Since it utilizes multiple processing resources at once, a Gestalt Processor is the most robust processing system know, able to solve even the most complex of tasks. Gestalt Processors are very expensive and logistically difficult to install. They usually happen spontaneously or erupt out of crisis or need. Examples of Gestalt Processing can be found in the fields of biomedical research,

experimental chemistry, high-energy physics, space exploration, commercial and industrial research and development, military strategy, and geopolitical policy consulting.

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You got it, it's the database, the collective unconscious, the Akashic Record you've all been hearing about. This is the great library in cyberspace where every piece of recorded media and common oral wisdom ever known by anybody anywhere is stored. And now it's all yours for the exploiting. Once you have gained access to the Global Overmind Memory Bank™, the wisdom of the world will be yours (Major Credit Cards accepted).

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Very, very complex stuff. You wouldn't understand. It's proprietary, but a bargain, believe us. It's got everything: Language Systems Interpretation; 3-D Space-time Coordination; Autonomic & Diagnostic Systems; PPP Dial-up (SLIP compatible); Compression; Full 32-bit Video and Sound; The Works. Trust us. We're loaded.

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Verba del Diabolo the enigmatic Datura

by John McCloy

Perhaps the most mysterious and poorly understood of the sacred plants are those of the genus *Datura* and its close relatives. The daturas are a fascinating, yet frighteningly powerful group of plants commonly associated with sorcery and witchcraft. Accounts of witchcraft episodes related to *Datura* can be found in the earliest Sanskrit texts as well as in modern ethnographic journals. However, like many evil-seeming plants associated with poisons, sorcery, and witchcraft, *Datura* also contains within it the potential for medicinal use.

The name *Datura* derives from the Sanskrit *dhatūra*, or *duṭṭa*, and daturas have been variously known throughout the ages as pricklyburr, thorn-apple, jimsonweed, and devil's weed. The most common Mexican name for the various daturas is *toloache* or some similar pronunciation, derived from the Nahuatl (Aztec) *tolōatzin* meaning "to incline the head," a characteristic of the seed capsules of several Mexican varieties.

Botany

The daturas are members of the botanical family *Solanaceae* which also contains such common foods as tomatoes, potatoes, eggplants, peppers, and tobacco. Many solanaceous plants contain tropane alkaloids such as scopolamine (hyoscine), atropine, and others. Besides the daturas, the most infamous solanaceous plants are the so-called hexing herbs used in medieval witchcraft. These include Deadly nightshade (*Atropa belladonna*), Mandrake (*Mandragora officinarum*), and Henbane (*Hyoscyamus niger*), all of which were used both as poisons and in "flying ointments" which reportedly allowed witches to travel to the Sabbath and commune with the horned god.

The daturas are herbaceous plants, some perennial and some annual, with fragrant trumpet shaped flowers and (usually) spiny seed pods. They grow most often in disturbed soil and waste areas such as abandoned fields, ditches, trash heaps, and roadsides throughout the Americas, Eurasia, and Africa. *Datura*'s particular habitat presumes a close contact with humans from the start, and some have speculated that the plant's success is entirely dependent on dispersal by man.

Though the exact taxonomy of *Datura* is poorly understood, there are at least fifteen different species (if not more), two originally from Eurasia (*D. metel* and *D. ferox*), and about a dozen from the New World. In the Americas, Daturas are most commonly found in the southwestern United States and northern Mexico (*D. inoxia*, *D. wrightii* (*D. meteloides*)) although some have a much wider distribution throughout most of North America (*D. stramonium*). Genetic studies of *D. stramonium* have revealed that Daturas have a chromosomal nature that is very susceptible to mutation. They can adapt almost anywhere, so they are prime candidates for morphological variation and advanced speciation.



Taxonomy

The taxonomy of *Datura* has a rather confusing history as most botanists cannot agree on the characteristics of some species or even the exact number. Such is a problem in all taxonomic classification, though *Datura* seems to be unusually difficult because of its long history of cultivation and selection. There is still some debate as to the Old or New World origins of the genus — with some favoring an origin somewhere around India with *D. metel*, but most favoring a New World origin, since most of the species are present there. The only two Old World species, *D. metel* and *D. ferox*, have now been introduced into the New World and grow wild. *D. stramonium* and *D. innoxia*, the most common New World species, grow in nearly all of the United States and northern and central Mexico. The rest of the New World species have smaller distributions around the southwestern U.S. and northwest Mexico. The one aquatic species, *D. ceratocaula*, was known in Mexico as *torna loca* (maddening weed) and has been identified as the Aztec "sister of *ololiuhqui*" [NOTE: Safford incorrectly identified *ololiuhqui* as *D. meteloides*. It has now been generally accepted that *ololiuhqui* was the entheogenic morning glory, *Turbina corymbosa*]. Table 1 summarizes the now accepted taxonomy, as well as the United States Department of Agriculture Natural Resources Conservation Service number, references for the various names, and some additional data.

Brugmansia, Solandra, and Crazy Kieri

In addition to the aforementioned hexing herbs, there are two other genres which are important to the examination of the daturas. Genus *Brugmansia*, the tree daturas of South America, were once considered to be part of the genus *Datura*. Now, however, most botanists postulate that the trees are all cultigens, deliberately planted and bred by man. There are many varieties and species names, though some acknowledge only four distinct species with the rest being varieties or hybrids since many *Brugmansia* trees cross-breed very easily. *Brugmansia* trees are used extensively in South American shamanism as intoxicants and medicines, and trees are individually "owned" or cared for by specific shamans. The trees are probably selectively bred for high tropane alkaloid content (notably higher than in *Datura*) similarly to the way modern florists hybridize *Brugmansia* for color and fragrance. These beautiful trees such as *B. aurea* (angel's trumpet) are often raised as ornamentals in the United States for their very large fragrant trumpet-shaped flowers.

Genus *Solandra*, which also produces tropane alkaloids and flowers very similar to those of *Datura*, plays an interesting role in the mythology of the Huichol people of northern Mexico who are renowned for their peyote pilgrimages. The Huichol

speak of a mythic battle between the hero Kauyumari, who is represented by both deer and peyote, and Kieri-xra, the False or Crazy Kieri. The god Kieri has two aspects: the Good Kieri is represented by the *Solandra* species and the Crazy Kieri is represented by *D. innoxia*. Whereas the Crazy Kieri plant is said to be used only by evil sorcerers, the Good Kieri is highly revered through offerings and prayers, but rarely ingested.

There are several possible explanations for this splitting of Kieri into two aspects. First of all, the range of *D. innoxia* lies outside the sacred geography of the Huichol and for this reason is perhaps mistrusted. Also, there is a similar dichotomy of "true" peyote (*Lophophora williamsii*) and "false" peyote (*Ariocarpus retusus*) described by the Huichol. Although the nearby Tarahumara recognize many effective *hikuri* or divine cacti, some are to be avoided because they cause insanity and some are used primarily by sorcerers for evil ends. On the other hand, the choice of *Solandra* over *D. innoxia* could be purely aesthetic. *Solandra* flowers are more brilliantly colored and are sometimes known to change color strikingly over several days, thus possibly indicating more inherent power to the plant than the plain white-flowered *D. innoxia*.

Historical Distribution

There is archaeological evidence in the form of botanical remains and petroglyphs that *Datura* has been in use in the American southwest since at least 4000 years ago — often being associated with other hallucinogenic plants including peyote, Texas mountain laurel (mescal beans; *Sophora secundiflora*), and Mexican buckeye (*Ungnadia speciosa*). The southwestern area of Texas around the Pecos River contains numerous pictographs dating from 2200 to 950 B.C. which depict many shaman figures, over half of which are holding *Datura* staffs. In addition, spiked ceramic vessels which are believed by some to represent *Datura* seed pods have been found in the Anasazi and Hohokam areas of the southwest as well as in Mesoamerica in El Salvador, Guatemala, and many parts of Mexico including Oaxaca, the Yucatan peninsula, and the central highlands. Iconographic depictions of *Datura* come from the early Olmec civilization (c. 2500 B.C.) on the Gulf coast of Mexico, and the Maya site of Copan in Honduras (c. 750 A.D.). In addition, *Datura* was mentioned in association with sorcery in pre-11th century Vedic texts and was a mainstay in early Ayurvedic, Chinese, and Arabic herbals.

The most widespread use of *Daturas* today is undoubtedly among the southwestern Native Americans including the Navajo, Zuni, Hopi, and others, and in northern Mexico among the Huichol, Tarahumara, and Yaqui — where *Datura* is used as an access to the spirit world and as a medicine. Elsewhere in the Americas, the Algonquinis of Michigan have employed a infusion

of *D. stramonium* for divination, and Haitian voodoo witch doctors have been reported to include *Datura* in their zombie potions. Several African groups in Tanzania and Mozambique still use *Datura* in initiation and puberty rituals, and in India the seeds of *D. metel* are sometimes added to the Cannabis based bhang drink for added intoxication.

Account

"The first effect of *Datura* is that it slows time down and disorients your perception. My sober friend politely told me that at sunset I mentioned how beautiful the dawn sky was. Of course, I didn't remember. My sense of time throughout the day was shot. As I kept thinking that minutes were actually hours. This effect was so subtle that I did not notice it at all. It had changed time inside my head while I was still feeling sober. *Datura*, sets you into a totally new reality, and in my case, I had no idea when I actually made the slip. I thought I had only tripped for about two hours tops, but my friend enlightened me to the fact that it was actually about ten hours total. Those two hours were the total comprised time that my mind was wandering back through the folds of normal reality, in patches. This is when I was able to remember."

from <http://www.lycaeum.org/drugs/trip.report/datura/dat4.shtml>

Uses of *Datura*

There are several traditional contexts of use of *Datura* species as medicines, poisons, or intoxicants. *Datura* has been used medicinally as an anesthetic for setting bones, for treating bruises and wounds, skin ulcers, hemorrhoids, dizziness and rheumatism, and asthma. Many of these uses have been corroborated as effective by modern science based on the presence of certain tropane alkaloids, notably scopolamine and atropine. *Datura* has been used by sorcerers to cause illness or death or to cast a spell of love through manipulation of the spirit world. A shaman who has the power to cure implicitly also has the power to kill – the fine line mediating this power is intent.

Far from being limited to shamans and sorcerers, *Datura* is often used by many members of certain societies in puberty initiation rituals and as an aid to acquiring a dream helper/guardian. In these contexts the powerful effects of the plant are often aided by other means of attaining altered states of consciousness such as fasting or special diets, abstaining from sex, performing sweat lodges, dancing, and drumming or rattling in order to achieve a liminal state of hypersuggestibility crucial for the reprogramming of an initiation ritual. *Datura* is also used in divination of lost objects and as a general means of acquiring personal power.

Account

"It felt like an adrenaline rush that was out of control, and there was a headache that felt like my brain was a bunch of medusa snakes fighting with each other, the tissue was sensitive, and when they even stretched or moved, it hurt. I was compelled to walk around in small circles, as though to contradict the way my head was spinning. It was really dizzy, with nausea threatening, headache, disorientation, it felt like a tobacco overdose. The fear was so overwhelming that it squelched almost all internal dialogue, but there was a subtler dialog which was also really terrifying."

from <http://www.lycaeum.org/drugs/trip.report/datura/dat6.shtml>

Chemistry

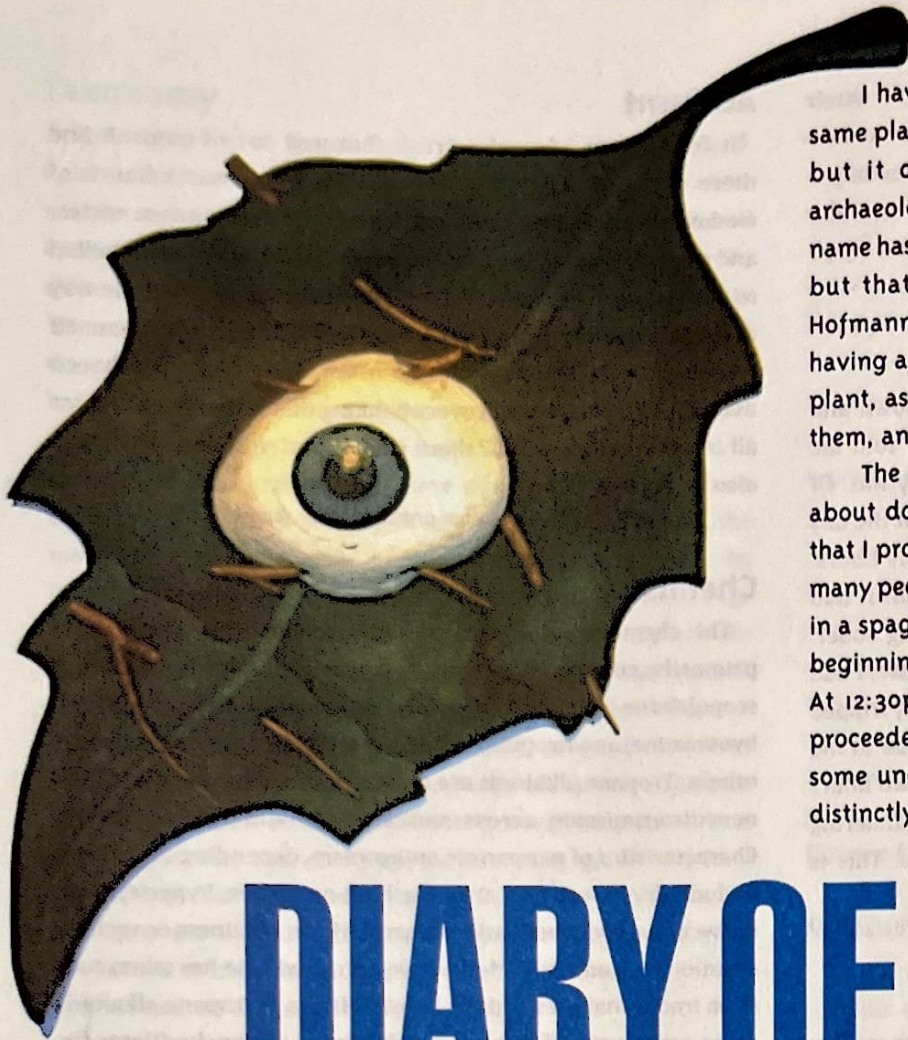
The chemistry of *Datura* and other solanaceae plants is primarily composed of active tropane alkaloids including scopolamine (hyoscine), atropine, aposcopolamine (apohyocine), hyoscamine, apoatropine, tropine, meteloidine, and over twenty others. Tropane alkaloids are muscarinic antagonists that block neurotransmission across muscarinic cholinergic receptors. Characteristics of muscarinic antagonism, depending on dosage, include dry mouth and skin, flushing or rashes, hypertension, tachycardia, bronchodilation, blurred vision, dizziness or vertigo, sedation, and amnesia. Modern western medicine has taken cues from traditional uses and the known effects of tropane alkaloids using scopolamine for motion sickness, as a bronchodilator for asthma relief, and in many cold medicines to dry out the mucous membranes.

Alkaloid content is known to vary significantly among species, within a species depending on season or time of day, and even within a particular plant. Often roots, stems, leaves, flowers, and seeds have differing suites of alkaloids in differing concentrations. For this reason, preparation for medicinal versus divinatory use is often accomplished using different species or different parts of the plant. Traditional preparations include adding roots, leaves, or seeds to a fermented drink; drinking an infusion of the leaves or other parts; smoking the leaves; chewing the fruit; or preparing an unguent of the ground seeds or leaves to spread on the body. Preparation methods often depended on whether the plant will be used for curing, divining, or accessing personal power such as bodily flight.

Typical Effects

Stimulation and/or anxiety. Extreme Nausea. Dilated pupils. Blurred or fixed-focus vision. Rapid Heartbeat. Extreme disorientation. Loss of memory. Loss of Time. Delirium. Profound sensitivity to light and noise. Seamless crossover into a vividly realistic dream state. Extreme uncoordination and loss of body control. Extreme audio, visual, and tactile hallucinations.

[continued on page 24]



I have had several experiences with *Datura*, all from the same plant found in central Arizona. I believe it was *D. innoxia* but it could have been *D. wrightii* (the sign at the archaeological site said *D. meteloides*, but we all know that name has been applied to *D. innoxia*, *D. wrightii*, and *D. lanosa*, but that's another story). I had just read Schultes and Hofmann's *Plants of the Gods* and remembered *Datura* as having active chemicals. So I took all three seed pods on that plant, as well as a few leaves. I brought the pods home, split them, and dried them overnight.

The next day I naively ingested them, knowing nothing about dosages and only a bit about effects. I estimate now that I probably took around 200 seeds, likely a toxic dose for many people, but I got lucky. I ingested them without grinding in a spaghetti sauce around 11:30am. At 12:18pm I noticed the beginnings of what would be intense vertigo and a head buzz. At 12:30pm I lurched with difficulty to the bathroom and proceeded to puke out everything in my stomach, including some undigested *Datura* seeds and a lot of stomach acid. I distinctly remember viewing myself in the mirror as I puked

DIARY OF AN AMERICAN

B Y C R A

out and couldn't breathe in (I later found that *Datura* death is usually from respiratory failure). I have asthma so I was used to not being able to breathe easily, but this was different. I truly thought I was going to die. The thought was scary at first, but then I accepted it with a calm acknowledgment of the inevitable. At some point I must have remembered that vomiting is a part of many entheogenic experiences, although I personally had never puked on entheogens before. I vomited, retched, and dramatically dry heaved for about fifteen minutes, then gradually was able to breathe again.

What happened next was kind of a blur. I was saying some crazy stuff which I don't remember and which my roommate couldn't understand well enough to tell me back. I remember sitting on a chair and closing my eyes only to be completely transported to another reality and opening my eyes with a shock find myself in my apartment. By this time my vision was very blurred at close range. I couldn't read or write anything. At some point my brother called me from home and I tried fruitlessly to explain to him my state of mind and the whole story. Apparently I couldn't hold a conversation with him (not that I could hold a conversation with anyone since I immediately forgot everything I had said, but it was worse for a phone conversation). After putting down the phone and wandering away several times (only to be reminded by my roommate that my brother was still on the phone) I finally gave it up and told him I'd call him the next day.

At some point I decided to lie down and try to sleep some of the delirium off. I lied down, but then woke up around 3:30pm in a panic. I thought it should be the middle of the night except that it was light out. I thought I should be at work and that I had overslept. It took me several minutes to remember that I had taken the *Datura*. The first thing I saw when I opened my eyes was my 3-bladed ceiling fan. I had the strangest sensation that the

fan blades, which looked at the time like alien cone heads peering over me, had been observing my dissection. Most of the symptoms had passed, although my vision was still blurred slightly. At 11:00pm my pupils were still huge, and I didn't feel completely myself until the next morning after a good night's sleep.

Over the next month or so I subsequently tried much smaller doses, thinking I had simply taken too much the time before. I tried brewing up some of the membranes from inside the pod as well as some dried pods and drinking as a tea. I only got mild vertigo effects and when I smoked some marijuana I passed out for several hours. When I tried smoking the Datura leaf the best I got was a headache, and a year later or so when I tried smoking the seeds I only got a light head buzz.

About a year later I decided to take the last of the Datura I had, including about 150 seeds and some pods. I was at a very low point in my life and the only reason I took the Datura was that at the time I really didn't care whether I died and that was the only way I would try a high dose again. I figured I had nothing of value to lose. I brewed everything in a tea and read for a while to wait for it to come on. Suddenly I found myself running towards my bathroom, but I ended up falling to one side then another at each step (actually I more crawled then walked) and puked a bit at each step. The vertigo was so bad that I couldn't stand. I went through the whole near-death thing again and, fortunately, lived again, although at the time it mattered little. I was too gone to care that the potion hadn't got the best of me. I fell back to my bed in a daze. I remember talking to my friends, a girlfriend I having problems with at the time, and others who I can't remember. I once opened my mouth to respond to someone and was surprised to hear my own voice. I realized that I was in an empty apartment lying on my bed, talking to myself. Of course, I immediately forgot this and fell back into delirium and repeated this experience with several people. (Interesting side note: That same day a friend had taken mushrooms with some

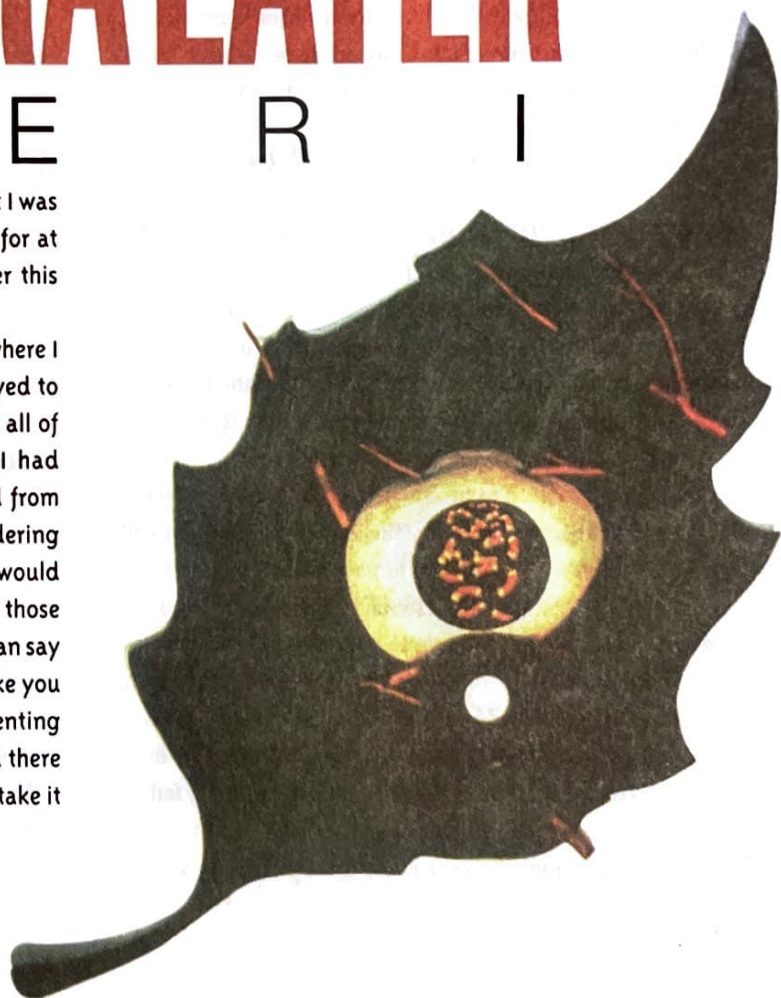
artwork by Erika Wanenmacher

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Z Y K E R I

other friends and claims to have had a psychic flash that I was trying to kill myself.] The blurring of my vision lasted for at least 8 hours, much of which I do not remember. After this experience I swore never to take Datura again.

A few years later I returned to the spot in Arizona where I got the seeds of the *D. inoxia* plant. I was much dismayed to find the plant gone. I should have known better, I took all of the seed pods! I felt truly ashamed and felt like I had dishonored the plant. On the other hand, I have heard from many that Datura either likes you or it does not. Considering the fact that I am still alive and still relatively sane, I would say she liked me. According to Don Juan, Datura likes those with a strong-willed (stubborn?) and violent nature. I can say I am probably both of these. However, if she does not like you she can kill. You may be taking a great risk by experimenting with this plant. It has been around for a long time, and there are many myths and legends which surround it. Do not take it lightly and do not chances. Be informed or be dead.



Apparent astral travel to familiar places. Interaction with friends, relatives, and other random people who aren't physically present. Extreme drying and irritation of the mouth, throat, eyes, urinary tract, and other mucous membranes. Potential for uncontrollably emotional or violent activity. Inability to recall anything — even that you are under the effects of a drug — for quite some time.

Account

"I found myself in a city that I did not recognize. I did not remember where I came from, where to go, what to do, who I was, let alone what I was doing there at this time of night, nor did I have any clue how to get "home" as far as there was still a conception of what home might be. There was complete retrograde amnesia: no access to any knowledge at all. In the mean time I had encounters with people I knew, that were able to do a disappearing act. Just by standing behind a light pole they could make themselves invisible. (This must be the "witches sabbath" hallucination which seems recurrent in this type of delirium: the very very real hallucination of speaking with people). Also I was constantly hallucinating that I was smoking a cigarette, which would suddenly disappear leaving me searching the street, thinking that I dropped it. I must have walked the same street 50 times back and forth wanting to get somewhere, forgetting where I was going or where I was. A small statue of a child alongside the road started laughing and laughing harder and harder every time I passed. It must have been a ridiculous sight to see this delirious idiot walk by for the 40th time, even for a statue."

from <http://www.hyperreal.org/drugs/natural/datura.rpts>

Dosage and Duration of Effects

Datura intoxication can last from a few hours to many days depending on dosage and method of ingestion. The heaviest forms of ingestion include eating the seeds or drinking a tea brewed from the leaves, stems and/or seeds of the plant. Ten seeds is often enough for baseline to mild effects, but when ingesting "any" amount of Datura in a tea or other preparation, you should be prepared to be under the effects of the plant for at least 12 to 24 hours if not longer. The Datura "hangover" usually consists of blurred vision, moments of disorientation, and moments of stimulation or profound energy. Residual effects have been known to last from three days to a week. There have been some instances of blurred vision, dizziness and disorientation lasting for many months after Datura ingestion. And, of course, there have been numerous instances of death by ingestion of Datura, usually due to heart or respiratory failure. Other methods of Datura ingestion include smoking the leaves and flowers, snorting a powder made from the crushed seeds,

or rubbing a paste made from the pounded plant materials on the body. Smoking a Datura preparation will cause a rapid and uncomfortable body stimulation and drying of the mouth and throat that will last from thirty minutes to a few hours. Snorting a powdered preparation will cause more intense bodily irritation and delirium lasting for many hours. Using a Datura preparation as an ointment is potentially very dangerous because of the inability to accurately measure dosage and absorption rate. This is the "Flying Ointment" method used in traditional shamanism and witchcraft, and it is very powerful, with the delirium sometimes lasting for weeks. It should only be attempted by veteran users who are familiar with the plant.

Although there have been extremely mixed results with smoking and snorting (ranging from mild headache to full-on delirium), all forms of Datura ingestion are potentially hazardous, and one should never experiment with Datura lightly. Start with low doses and be prepared to be intoxicated and disoriented for quite a while. A safe environment and a sober guide should be mandatory, as well as having a large supply of water readily available.

The Ally

Accounts of the entity associated with Datura species are fascinating yet somewhat disconcerting. In the Huichol view, Crazy Kieri is a powerful yet not necessarily malevolent entity, a trickster, and a jealous ally. Perhaps the most notorious account of Datura use comes from Carlos Castaneda in his chronicled apprenticeship to the Yaqui sorcerer Don Juan. Whether Castaneda's accounts are taken to be pure fiction or, as Castaneda states himself "both ethnography and allegory" is left for the reader to judge. According to Don Juan, an ally (Spanish *aliado*) is neither a guardian nor a spirit, but an aid to be tamed or acquired. The ally has rules which must be handed down in an apprenticeship and followed impeccably in ordinary and non-ordinary realities. If approached correctly, the ally will take one out of the boundaries of one's self and give one power.

Don Juan describes Datura's ally as womanlike, and the myths of the now-extinct Chumash of south central California describe Datura as the powerful old woman Momoy who gave birth to the trickster and sorcerer Coyote from her sweat. The *yerba del diablo* is possessive, violent and unpredictable, and has a deleterious affect on the character of its followers. The Chumash ascribe similar characteristics to Datura:

"Repeated use of Datura brought on pronounced changes in character, the user became more and more antisocial. Those with great shamanistic power acquired through years of Datura drinking frequently lived apart from other people"

For this profound sacrifice, however, *Datura* traded the man of strong and violent nature easily accessible superfluous power, a characteristic that was often enticing to those who wished to rapidly acquire power such as divination and bodily flight. According to the Chumash:

"[*Datura*] enabled a man to see beyond surface appearances into the true nature of things, to see 'the other world' beyond 'this world'....But if a man had not prepared himself, then he perceived only illusion — exaggerated reflections of his own fears and weaknesses."

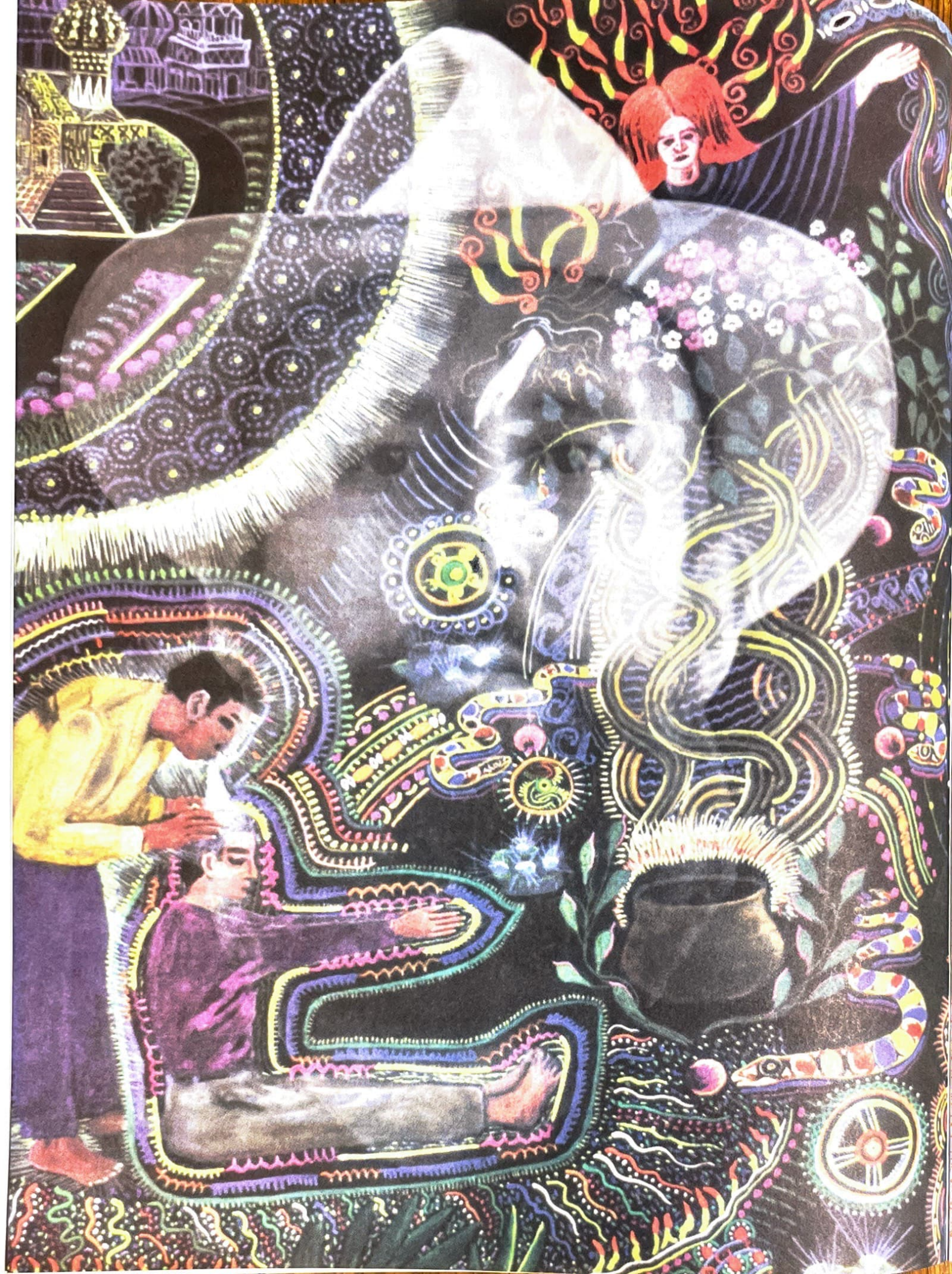
Before beginning to learn the secrets of the *Datura*, a shaman or sorcerer must cultivate his own plant through the entire life cycle from root to seed. Don Juan stressed that no one should know the location of Castaneda's plants, because such knowledge could render Castaneda's life in danger should another sorcerer kill or manipulate his plants. Similarly, in the Yucatan where *D. stramonium* is abundant and *D. innoxia* is rare, the latter tends to be found only in secret gardens of herbalists as it is preferred for medicinal preparations.

Conclusions

The *daturas* are a group of plants that have had intimate association with man from time immemorial. They have been used as poisons, medicines, and ritual intoxicants. Few choose to repeat a recreational experience as it is often long, frightening, and completely unpredictable followed by a great deal of amnesia coupled with a sense of touching a very powerful but dark force. Any experimentation with *Datura* is dangerous and should be undertaken with the utmost of caution under appropriate supervision. Dosage recommendations cannot be made since alkaloid content varies so much between species and parts of the plant, but in general seeds are the most potent and leaves the least potent. If you must experiment with *Datura*, monitor your dosages carefully and start small until the desired effects have been achieved. You have been warned.

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PUNKROCKER IN THE JUNGLE

AN INTERVIEW BY ROBERT WEINSTEIN

Bruce Pavitt became internationally known as the founder and co-owner of Seattle's famous Sub Pop record label. He is widely recognized as one of the original creators of grunge rock and was one of the driving forces behind the Seattle music explosion and the Alternative music scene. One of the gurus of the independent music industry, Bruce helped discover and promote bands like Soundgarden, Mudhoney and Nirvana, whose earliest material was released on the Sub Pop label. After growing disillusioned with the music industry, Pavitt decided to resign from Sub Pop in 1996. He is currently focusing on raising a family, with a second child due in June, and building an ecotopian estate in the San Juan Islands. He has been pursuing a growing interest in shamanism and psychedelics over the past twenty years and recently returned from South America where he was working with a well known ayahuasca shaman in the Peruvian Amazon. We were lucky enough to catch up with him on a recent visit to Seattle.

ROBERT: So Bruce, let's talk about Peru. You got back from your trip to Peru a couple of months ago, tell us a little bit about what that was like.

BRUCE: This was my first time down in South America. The Peruvian Amazon is an extremely acculturated environment. Even though we were two hours out of Iquitos, there were still kids running around in Nike t-shirts. In Iquitos itself, which is right on the Amazon, I walked into an ice cream shop and they were playing some really up-to-the-minute R&B hip hop...

R: It really destroys your romantic vision of the Amazon I would think?

B: Yeah, it's not what I expected. Anyhow, I went down with a few friends to work with shaman Don Agustin in *Yushintaita*, his jungle encampment. I had been working with the ayahuasca brew for a year or so and felt that it was very psychologically beneficial, provided very deep therapy and a lot of deep insights, and I wanted to take the ayahuasca in the context of the Amazon, because as you know that's where it's from. And I'll tell you Don Agustin is a real healer, he's a real magician, he's an amazing person and I would recommend anybody who is interested in trying ayahuasca to try and go through Don Agustin. He was a character...

R: I'm interested to hear about the cleansing you were required to go through when you got there.

B: Agustin's point of view is that if your body is loaded with toxins, then those toxins are going to come out during the ayahuasca trip as demons. It makes sense when you think about it. So, we underwent about four or five days of internal and external cleansing. After the first day, we covered our bodies with a compound

I HAD A FRIEND WHO WAS BLOWING JP M-80'S ON MUSHROOMS

WHO HAD A BAD TRIP.

WELL HOW 'BOUT THAT.

called *huito*, a fruit pulp that was mixed with clay which

stained our skin blue. The *huito* helped draw toxins out of the skin and also killed any of the microscopic mites and external organisms living on the skin. In a lot of ways, it was really like a spa. People go to a spa to eliminate toxins from their body. We had also stayed on a very healthy diet, mostly vegetarian and high fiber. It wasn't the extreme shaman jungle diet of just yucca and rice... it was a little more diverse, had lots of fruit, a very cleansing diet. We also did some internal cleansing with tree sap called *oje* which is very harsh, very strong.

A: And that flushed parasites and other toxins out of your intestinal tract and prepared you for the ayahuasca?

B: Absolutely, exactly. We drank warm milk and then the *oje*. The parasites would come out and feast on the milk. Every half hour we had to drink a liter of warm water. We drank six liters of water after it and if you don't drink the water you can become very ill. So, it's dangerous stuff to work with. It was completely cleansing. After that session, Don Agustin actually pulled out a large microscope and examined stools for parasites which was a shock for some people because many were just loaded with parasites.

A: How many sessions did you do while you were down there?

B: We did four trips in two weeks.

A: I'm interested to know what Don Agustin's role was specifically and also what is the role of an *ayahuasquero* in an ayahuasca ceremony in general.

B: I don't really have a broad frame of reference, however, Don Agustin refers to himself primarily as a musical therapist. His role is to sing *icaros* and try and bring out the jungle spirits. He spent a lot of time playing a variety of instruments, he's a good musician, and doing a lot of singing. He also had a few apprentices who were helping him with the singing and so forth.

A: How did that affect your experiences and the experiences of the people around you?

B: I think it absolutely added a lot of flavor to the experience and really helped add to the value of the setting. I know some people propose doing psychedelics with extreme sensory deprivation. We were doing these sessions at night in the dark so we could see the visions better, but I think the music was very important in guiding the trip. The music was very comforting.

A: What was it specifically about the music?

B: Don Agustin's love and compassion came through in the music and I think that was really helpful in maintaining a positive setting for the experience. Some people I know have had negative experiences with psychedelics but they've never really taken into consideration set and setting. I had a friend who was blowing up M-80's in his dank art-garage bunker on mushrooms and had a bad experience. Well, how 'bout that... if you approach these substances, the set and setting is absolutely crucial. It was important for me to be in the jungle encampment with no electricity, surrounded by nature, clean air, pure diet, beautiful music — these were all critical points as far as determining the flow of information that was coming in and the flow of the visions.

A: Can you describe what the first session was like for you?

B: Well, we were wearing white ceremonial garb. We walked about five minutes to an open air temple. It was very important, as far as Don Agustin was concerned, that we sit down. Previously, in my ayahuasca sessions, I had always laid down. One thing, it's so physically strong that it's kind of hard to sit up. But he had a ring of benches for everyone to sit on.

A: And he insisted that sitting up intensified the experience?

B: Absolutely. You had to sit up. So we all sat on benches in the temple and his apprentices cleansed the area with tobacco smoke. There were some chants, some verbal communication with the jungle spirits and we all lined up and did ...

B: Received communion.

B: Received communion as it were. After everybody drank a cup, he then offered anybody who was interested to take more, so I took that opportunity to double my dose. I wanted to make sure I was going to get to where I wanted to go. He was familiar with the strength of this particular brew, therefore, he felt comfortable in allowing participants to take more. After about half an hour, the candles are blown out and he starts the music and the ayahuasca starts to come on. I had a very powerful experience in that first journey. For a while I was journeying into a rich set of Amazonian images and the whole trip was very distinctly drawing from the environment. I was feeling a lot of love and compassion through the music.

A: So Don Agustin was actually communicating with everyone there through the music?

B: Through the music I felt a lot of love and warmth and acceptance. It was very beautiful. I saw a series of constantly dissolving illustrations, and they all had to do with the Amazon. I was seeing plants and people from the Amazon - shamanic looking elders. I was tapping into all this positive jungle energy and then for me all of a sudden it was like the channel changed and my consciousness was thrown into, I was visiting essentially

a POW camp. The whole thing had a very CNN photo realistic feel to it, but not only was I seeing these images, I was completely and totally empathizing with the emotions and feelings of the prisoners.

That was frightening to be honest. I have never experienced anything like that. I saw maybe a hundred soldiers kneeling with their hands tied behind their back surrounded by barbed wire; the scene looked like it could have been from the Middle East. It was a desert scene. They were surrounded by soldiers in uniform who were taunting them and I could understand that what was being communicated was essentially, "Well gentlemen, you know you're going to die but before you die we are going to torture you and of course we are going to do everything we can to kill your wives and children as well." It was extreme psychological torture and I realized that one of the hardest things about being a prisoner in any situation is not only the physical abuse but the psychological torture and the delight that the captors take in tormenting.

For me, that was a very educational experience. Certainly, we can all turn on a TV and see images like this, but to actually tap into the emotions and feeling of the situation, I thought, was radical. It was the most intense experience I've ever had on a psychedelic trip. After that, I saw something that I see in a lot of my trips, which is endless streams of Western advertising and kind of the garbage of Western capitalism. That always leaves me really cold and I always see Western society in

kind of a fresh light. This is something I've experienced quite a few times — the relentless propaganda and overwhelming advertising that you just cannot escape in our culture. I also tapped into some mermaid figures later on in the trip, which is interesting because the next day, someone came into the encampment and was trying to sell these wooden mermaids, these wood carvings, and I said, "My god, this is exactly what I saw in my trip last night."

A: Wow.

B: ... And he said, yeah this is the spirit of the Amazon. That was amazing to me because it's not something I was consciously thinking about at all going into the trip. I think, culturally speaking, people in South America really look at psychedelics and entheogens as a way to tap into the spirit world, whereas I think in Western culture, typically with LSD therapy, it has been seen as a way to tap into the subconscious and I personally feel that both models are equally valid and that is a lot of what this trip really verified for me. I also tapped into, on subsequent trips, a lot of classic jungle imagery, cats and snakes and so forth. I've probably done ayahuasca ten times in the States and I've never ever tapped into those classic ayahuasca images. It's always been very Western oriented images. They look like

computer graphics, plastic toys — all the motifs and images and symbols come from industrial society, whereas down there in the jungle with that particular setting, I was tapped into nature, potentially what would be referred to as nature spirits and jungle spirits. The whole experience really had a very different flavor, and that's why I went down. Because I think essentially when you go into a psychedelic state, you amplify your sensitivity and your intuition and you draw information, images, not only from your subconscious, but from your immediate environment and it is different everywhere you do it.

A: Do you think this is an example of morphogenetic field theory?

B: Yeah, that becomes pretty obvious.

A: I think it's interesting because I know you told me before you went that you were really interested in confronting some of your relationships in your family and you were trying to focus on that but that wasn't coming up and it's interesting because it's so hard to drive the experience, you just gotta flow with it.

B: It's true. However, Don Agustin's advice was, "Look, you have to have intent when you go in... What are you asking the ayahuasca, what are you focusing on?" So up until going to Don Agustin, my attitude was completely "let it flow", but, based on his advice, I did try and meditate on certain issues and those issues finally did come through. On my first trip, I was trying to

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ENCAMPMENT WITH NO ELECTRICITY,

focus on SURROUNDED BY NATURE.
family

relationships and they did not come through and when I talked to Don Agustin the next day, he said, "Well, your experience at the POW camp, this is something I've experienced, many things like this, and you're essentially tapping into your compassion for humanity. Now that you've kind of tapped into the feelings for humanity at large, it's going to be easier for you to tap into your insights, feelings with regard to your family." And he was right.

A: It sounds like an opening up of the heart.

B: Yeah, I think it was heart opening. That's a very good way to put it. What he said was true because during the following experience I was able to gain insights into my family that I couldn't on that first trip.

A: What were the experiences of some of the other people you were with?

B: THERE was a very wide range of responses. To give you an idea of the extremes here, there was one gentleman there

IF YOU'RE DEALING WITH A LOT OF TRAUMA OR CARRYING A LOT OF BAGGAGE, IT'S GOING TO COME OUT...

who never saw any images at all. He

would tap into moods, feelings, maybe see colors, maybe at a stretch see patterns. So, all of our minds process information differently, and also people tend to get along with some compounds better than others.

A: But it really seems like some people are predisposed, or hard wired to certain substances and gain access to more information, like some people get the all access pass and some people just get the balcony seats.

B: Yes, I had one friend who went down who was able to astral project and travel. The following day, when we discussed our images this guy would go on for half an hour. During one of the ceremonies, his consciousness morphed into a parrot and he flew through the jungle and viewed some baby panthers and their mother. He said he felt deep empathy for the panthers and their declining habitat. So yes, there were a variety of responses to the ayahuasca.

A: Do you have any idea why some people can do that kind of thing and others can not?

B: Well, I think some people are innately more intuitive, and again, more predisposed to some of these materials. In this particular gentleman's case, Don Agustin very quickly saw his shamanic potential and encouraged him to come back as a serious student... A lot of my friend's images had to do with indigenous cultures, especially North American Indian culture, and he does have some Indian blood in him as well.

A: Did the trips intensify during your stay there? How did the trips differ? How did it play out from the first trip to the fourth trip?

B: My strongest trip was the first night. Every ceremony we did a different brew and every brew had a different signature. That's the thing when you're working with the plants, the chemistry is never going to be exact, and each mixture is going to have a slightly different flavor. Perhaps one will have a little more ayahuasca vine in it, a little less *chacrana* leaf. Maybe one will have a little bit of tobacco in it, or some *datura*. And so every brew had a different feel. For example, my last trip was hardly visual at all. Instead, it affected me on an intense physical level where I was feeling deeper and deeper waves of physical pleasure and physical release. I felt muscles deep inside my body that I didn't even know existed before. That particular brew probably had a lot more vine and a lot less of the DMT leaf, but that was just as profound in its own way as the first

trip where I accessed the POW scene.

A: You told me earlier that there was one guy who had a really horrendous, really terrifying trip during the first session.

B: Yes, on the very first night. It was interesting because I had one friend who tapped into this absolutely ecstatic transcendental state where he was overflowing with love and joy and tapping into the compassion of Don Agustin and the compassion of the Amazon, a completely and totally heart opening experience. However, there was another gentleman there who did have a difficult time and prior to coming in to the trip, he had discussed the fact that his brother had tried to kill him as a youth and he was obviously a very angry person. This is where set comes in as well as setting, the mindset when you come into these situations. If you're dealing with a lot of trauma and have a lot of bad memories or are carrying a lot of bad baggage, it's going to come out. This is really important. On his first experience this guy was apparently seeing violent images. He was groaning, he was on his knees. Don Agustin had to purify him with tobacco. After the session, the guy said, "I don't think I can do that again." But Don Agustin said, "No, it's a cathartic experience... you're releasing a lot of this baggage you've been carrying around and you really have to go through this. I guarantee you that by the fourth trip, you will be a much different person." And by the fourth trip, this guy was literally up and dancing in the temple and had reached a real state of ecstasy and joy because he had, on some level, worked through a lot of that material. If you've really got a lot of issues you have to deal with, I think psychedelics can be profoundly helpful, but absolutely should be done with a professional. It can take you either way, but so much of it has to do with your mindset and your setting. You can't get away from that, set and setting are crucial.

A: What did Don Agustin have to say about seeing visions of other shamans or other classic shamanic motifs?

B: There are certain cues that are very important. The one that springs to mind most strongly... is that he would talk about a jeweled temple and that if you can gain access into this temple, there is tremendous knowledge. He refers to it as the University and he says he has learned about all sorts of subjects just tapping into the information of this university. Then, a few people had mentioned that they had been at the precipice of this temple or described the temple and so forth and he said that if this image comes to you, then by all means try and enter the temple. This is all part of the process of learning how to become a shaman - how to really guide these trips, access information. It's funny the kind of references he makes, the kind of metaphors he comes

up with. For example, he says, "We've had television here in the Amazon for thousands of years. Ayahuasca is our television." It's fully immersive technology. In a lot of ways, it's light years beyond what we have in Western society, even though we think we're so technologically advanced. The quality of the images that I was seeing under this state far surpassed any movie experience I've ever had, any concert experience or television experience as well. It's very high-tech. He also talks about the cosmic telephone, in that, yes we don't need telephones, because if you are skilled in the shamanic arts you can communicate with people telepathically.

A: Let's go back to where you said that it was better than any movie you'd ever seen, any concert you've ever been to. I think that's really an important point because a lot of people don't realize how intensely beautiful these experiences can be...I think Terence McKenna said there's more art inside your head than there is in every museum in the world.

B: Well, there is. Yeah, that's true.

A: People are so fixated with external stimuli, it's like they don't realize what potential there is in the internal experience.

B: Right, there is a tremendous body of information you can access whether it's coming through the subconscious, the collective unconscious, morphogenetic fields... it's all kind of a blur. I'm not sure where all this information comes from, but I'll tell you a lot of the information that comes through is incredibly abstract. My background is in the arts and what draws me to the arts is an interest in novelty - novel information. Once you get into these higher states, these deeper psychedelic states, I guarantee you'll be accessing things that you've never seen before. Things can switch between photo-realism and two seconds later, the visions can be incredibly illustrative and abstract. You're essentially swimming through a huge body of information, and the real shamans are the ones that can access information very specifically. In the same way one can go to a computer and type out a web page and find information on something, a shaman can go into an ayahuasca state and tap into specific knowledge as well.

A: This is leading to some interesting places. So, how do you think traditional shamanism can end up benefiting Western culture? How can we integrate this into our culture? Obviously, we need help, we need insight, and we need to reconnect to ourselves and the planet.

B: Yeah, we do need help.

A: I mean, what can you tell people who are interested in psychedelics but who may have some doubts also? How can

they use psychedelics to benefit their lives, to tap into that knowledge, to benefit society, not to get high?

B: First of all, I'd like to preface any comments by saying that the war on drugs in this country is morally wrong. Supposedly in our society we have freedom of religion. I was never a very spiritual person until I started tapping into the deeper states offered by entheogens. Then it became obvious to me that there are many many dimensions out there and that the ecstatic transcendental states that are at the core of any religion are accessible.

A: Have you been able to use those states to gain insight into your life?

B: Yes, entheogenic tools have allowed me to access information from my subconscious and have also given me novel ways to look at the world and its many dimensions. They've also allowed me to tap into deep, spiritual feelings of empathy. I believe society can only benefit from more exploration.

A: So, how did the sessions end up? What was the conclusion of the work that you did with Don Agustin? How did that translate into your life when you got back to the States? I know you said you felt like a big weight was lifted, and that you had been able to come to terms with some stuff.

B: Yeah, I felt that there was a lot of deep seated tension that had been squeezed out of me. I felt that the ceremonies provided deep therapy and that I was able to on many levels get in touch with the variety of feelings and anxieties that I had and put them in perspective. I felt that it also helped to massage a lot of deep underlying physical tensions that I had. I want to point

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out that one of the things that really distinguishes ayahuasca from some of the other psychedelics is that not only does it allow you to tap into visions, it really affects you on a physical level too. It can really relax and physically squeeze out tensions that you might have and so in that sense it's extremely therapeutic for both the mind and the body. So, yeah, I felt like a lot of the anxieties had been squeezed out of me and that I had newer insights into my relationship with my family, a deeper empathy for humanity at large. It definitely allowed me to connect with nature on a deeper level, allowed me to appreciate the culture of the Amazon on a much deeper level than if I had just been hanging out in Iquitos listening to hip hop and watching

people walking around in Nike t-shirts. It was a very positive experience, and I feel that it is something that I want to do again.

A: How did you get interested in this stuff to begin with? How did you get interested in shamanism and ayahuasca and psychedelics?

B: Well, I got interested in psychedelics primarily for the same reason that I became an intense music fan and an intense lover of art and film and so forth. I've always had an instinctive desire to connect with the transcendent. And that's something I experienced a lot in music, especially going to early punk rock shows, where the music and the energy between the performer and the crowd would reach such a level that for a split second I would forget everything. That is a transcendental moment and that is something I experienced over and over again watching bands like Nirvana and Mudhoney. And there were times when I was experimenting with Ecstasy or mushrooms when I felt that I could amplify those feelings of transcendence. One thing led to another and I started getting more deeply involved in doing higher doses of mushrooms, especially, and that led to an interest in ayahuasca. Again, I'm driven by a pursuit of novelty, of information, but also of transcendence and ecstasy which is something that I think we all get in our lives whether its through the beauty of personal relationships or art or nature. But obviously entheogens can help amplify our perceptions.

A: A lot of people don't know how to find that.

B: Yeah, and if used in a mature, disciplined way, I think entheogens can be extremely beneficial.

A: What do you mean by mature and disciplined?

B: I think that you need to know how to use this stuff. If you are going to be in a social situation or using these kind of materials at music shows, I don't think you should be using high doses of them. However, at least for myself, I find that the higher doses can be very interesting, but they should be done in relative isolation, in nature. I believe you should ritualize it. Ideally, do it in the dark where the visions can be amplified. The set and

B: I was able to learn from the experience. In one particular situation, I had a harsh, borderline psychotic experience, but I feel that most of that was really due to the set and setting and situation. I think ideally you want to be comfortable. You want to be physically comfortable. You don't want to be too cold, you don't want to be too hot. You don't want to put stress on your body, you don't want to put stress on you psyche. You should be with close friends. You should be in a comfortable, natural environment where there is good ventilation, preferably outdoors, and you should be in a good state of mind. If you're not there then I don't think one should push it and that's where the discipline comes in. If you think, well, I'm going to do this tonight but the elements really aren't there, you need to have the discipline to say, "I'm not going to do it tonight because it's not an appropriate set up." I think if you don't follow that advice, you're asking for trouble because these are very powerful tools.

A: So, let me go in another direction here. For people who haven't been fortunate enough to use ayahuasca, can you talk a little bit about what's the different signature of ayahuasca as compared to something like psilocybin?

B: Chemically, there's a strong relationship between mushrooms and ayahuasca. I would really encourage people to follow the mushrooms because they're natural, they're fairly accessible and I think they're very spiritual. The ayahuasca is harder to come by, both the classic recipe and even the analogues. The ayahuasca is physically a lot stronger. You're going to most likely be vomiting or shitting on this material. It's harder to get up and walk around, if you chose to. But, for myself, visually, the ayahuasca and the mushrooms have a different signature. The ayahuasca contains DMT and a lot of the visuals are, when you step outside of the occasional photo realistic images that you may get, quite bright and geometric; whereas with the mushrooms, to me, a lot of the images are much more fluid and organic, with the colors usually being darker. Both substances have an earthy feel to them. I think anybody who feels an alliance with mushrooms would enjoy pursuing the ayahuasca and vice versa for that matter.

A: I want to talk with you about the current state of music.

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EXPERIENCED A LOT IN MUSIC

setting are everything. I've made some mistakes where I've tripped with people I had not met before in an unfamiliar setting and things were not positive.

A: You weren't able to learn from the experience?

What are your thoughts on the scene today?

B: I'm attracted to any music that has some spirit to it. And, I think for a long time, I found that in punk rock, seeing rock and roll in small clubs. Music should be able to transport you, and unfortunately, I haven't been hearing a lot of music lately, especially rock or alternative rock, that has really been moving

me. I was a huge fan of Nusrat Fateh Ali Khan. I thought his music was extremely transcendent. I had an opportunity to see him several times in the past ten years. I would say Nirvana and Nusrat were the two artists who could really transport me into a very transcendent space. Unfortunately, both Nusrat and Kurt Cobain are dead at this point.

P: It looks like psychedelics are the only recourse for transcendence these days.

B: But there is always good music if you look for it..

P: Yeah, what are you listening to?

B: I will recommend one disc in particular that I think is very unusual and I haven't seen it written about in too many magazines. It's a record called "Miracle" by Bim Sherman. It's out on the Mantra label and it's a very interesting take on reggae. It uses all acoustic instruments. Bim Sherman's been living in England for a while and he employs a lot of Indian musicians, so it's a very interesting cultural synthesis that I think feels very spirited, very soulful, very unique. Over the past few years, that's definitely been one of my favorite records. I also love Sheila Chandra's "ABoneCroneDrone"...I did some ayahuasca the other night for my 39th birthday and kept that playing in the background.... I'm a big fan of Massive Attack and Tricky. I like Portishead. King Tubby reissues get played around here a lot. There hasn't been a lot of American music that's really moved me lately, although I would recommend the latest Modest Mouse disc, as well as Dragonfly.

P: Here's another question about psychedelics. Do you think psychedelics are becoming sort of a religion to any extent? Obviously not an organized religion but...

B: Obviously... in fact it is an organized religion down in South America with the Santo Daime and the U.D.V. churches, the ayahuasca churches whose branches are extending into America, Japan, Europe and so forth. That is a very interesting development that I think anybody reading your magazine, if they're not familiar with, certainly should be.

P: Where is the psychedelic thing going? What's the next ten years in psychedelics? It seems more and more people are turning to psychedelics for spirituality, for inspiration.

B: Spirituality or just curiosity, there's a number of different reasons. I do think, especially with more people understanding that DMT in particular is available throughout our natural environment, that there's a lot of homegrown shamanism happening. In a way, the scene reminds me of the way the indie rock movement was developing in the '80s - with a loose federation of independent thinkers who were organizing the culture and giving it momentum. The independent press is really flourishing with people like Ott and Shulgin pressing up their

own books and so forth. I do think as a cultural force that psychedelics are definitely going to have an increased impact over the next few years as people reexamine psychedelics without the cultural baggage of The Grateful Dead and Timothy Leary. I think that really turned a lot of people off because there was so much dead weight there. I do think that, as clearly expressed in a lot of the club and rave scene, there is an increased interest in the overlapping of spirituality, psychedelics, and music. I think there really is a general cultural momentum in that direction and I think it's very positive.

If you are interested in studying ayahuasca ceremonies with Don Agustin in Peru, please contact Jaya Bear at Puma Shamanic Journeys. 505-758-1491.

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D.M. Turner

an interview by Elizabeth Gips

The following conversation between D.M. Turner and Elizabeth Gips took place in 1994 shortly after the publication of D.M. Turner's first book, *The Essential Psychedelic Guide*. The audio version of this interview was originally aired on Elizabeth Gips' radio show entitled *Changes*, but it has never been seen in print. This is probably the first, last, and only interview with D.M. Turner you'll ever see. We'll never find out who D.M. Turner really was, but we can still enjoy the small legacy of wisdom he left behind for us. We hope you enjoy it, while it lasts...

Elizabeth Gips: We're here in the living room at 328B Union and I'm doing an interview with D.M. Turner, author of *The Essential Psychedelic Guide*, and it's quite different from any psychedelic book that's around, actually, because it's personalized.

DM Turner: That's right. It's personalized and it gives a lot of direct information on what actually happens when you take psychedelics. And it's based on my own experience as well as experiences of many people that I've talked to over the years.

You must have started young.

Oh, probably about 13 years old.

You're very lucky. I was in my late middle age before it happened to me. Imagine that. Let's talk a little bit about what's essential about psychedelics. Why bother even writing a book?

There are a few different reasons that I wrote the book. I wrote it mainly for the people that have not already read twenty other books on psychedelics. I've been involved a little bit in the rave scene — a lot of the younger kids going to the all-night dance parties. A lot of people are being introduced to drugs like Ecstasy and LSD at these events and a lot of them are taking it without very much preparation, without really knowing very much about the substances, without having much of an idea about the potential benefits or the potential dangers of using these substances. And so I thought that those were the most important people that could benefit from a book like this, so that was one of my objectives in writing the book.

The other reason is that by being a long-term user of psychedelics, I've tended to develop an interest in some of the more exotic psychedelics: DMT, ketamine, 2-CB, ayahuasca and the harmala alkaloids. And with substances of this type there's a precious small amount of literature out there.

I'd like to get back to the essence of the psychedelic experience. What is it about it that is not accessible to us going to the bank or the post office or to the beach?

Well, I think the psychedelic experience is a very different experience than what most people experience during their lives. A few people try to attain similar experiences through various spiritual practices, meditations, yogas, things of that nature. Essentially what happens when someone takes psychedelics is that their consciousness, their perspective, is enlarged. It goes outside of the boundary that they normally consider to be themselves. The individual perspective is more or less obliterated, and one finds himself viewing and experiencing things from a much more vast perspective — a perspective which is a little further upstream in consciousness than the normal narrowed-down perspective of a human being with a particular personality with a particular life experience.

Is it something like an electron jumping to a higher orbit?
Is it some kind of quantum leap that is just not ordinarily accessible?

That's a good analogy. It's like a quantum leap in consciousness.

And what's the importance of that quantum leap for you?
Because it's going to be different for various folks, I'm sure.

When you start using natural psychedelics, my experience has been that I come in contact with some very old entities...

I think the most important thing for me is it gives me a more vast and it seems more accurate perspective on everything. For example, say you were an animal that lived only on the ground, and you only knew what your world looked like from the ground. Now say you were suddenly able to fly up high in the sky and you were able to see large areas — vast continents and oceans. You would be able to take in a much larger picture of your reality from this new perspective.

Is there a quantitative or qualitative difference between the various psychedelics?

Yes, there are differences. I think the most important thing with psychedelics is what I will call the basic psychedelic experience — the process of dissolving the identity and moving to a place where you have a larger space of consciousness. This happens with all psychedelics to a greater or lesser degree. Ecstasy is probably the only one of the more popular psychedelics which does not quite produce that full experience, and I don't see it as a true psychedelic. However, as you experiment with some of the different psychedelics, you do find that each one has some of its own significant things which it does that none of the other ones do.

OK then, let's do some for instances.

Well how about LSD, which a lot of people know about. The experience of LSD tends to be something which is very personal. Most of what people experience on LSD is based on their own personality and makeup of their mind, the way that their mind operates, and what happens when that dissolves. When the ego starts to break apart you can start seeing things from a freer perspective. Even with very large amounts of LSD you tend to stay within this very particular realm. Although, with larger amounts of LSD you start experiencing things which tend to look like the beginnings of life in the universe, the whole process of creation.

Phylogeny and all of that stuff.

Yes. And when you start using a lot of psychedelics, and particularly a lot of the natural psychedelics, my experience has been that I come in contact with some very old entities. And these entities have been around for a while, at least since humans first started experimenting with these plants.

Excuse me? Entities? Is that on any psychedelic, or are we talking about DMT?

Yes, usually plant psychedelics; DMT in particular. And so much of these plant psychedelic entities are at least 4,000 years old. Now, when you experiment — when you work with these plant psychedelics, what I have found is that these entities are actually there. They are aware of you, they are aware that you are a person, and they are able to communicate with you. They are able to tailor the whole contact experience in such a way that they move you through different levels of relevance and meaning at a very particular rate.

So in a sense you're surrendering to entities who may be wiser or have a greater knowledge of the universe than you as an individual.

Whether you surrender to these entities is of course each person's decision. My feeling is that yes, you do come into contact with entities that are much more intelligent than any human.

So Terence McKenna's little green men are some of those entities?

Those are ones which most people encounter when they're doing something like DMT.

Well, what do you encounter?

I've encountered those entities. Those entities actually seem to be part of a larger entity which, for lack of a better word, I simply called "the DMT entity." One of the things I find with my DMT experiences is that regardless of the particular manifestation of the entity that I might be seeing at any given time, they all partake of the same wisdom and intelligence and consciousness. I can have an elf come up and communicate with me and tell me something, or I can be approached by a godlike being. They may have slightly different personalities, but they are both partaking of the same wisdom.

So we're talking about smoking DMT?

Well, either smoking DMT or ingesting it.

And how do you ingest it?

Traditionally DMT is ingested in conjunction with an MAO-inhibitor. The MAO (Mono Amine Oxidase) enzyme exists in your stomach, it's in your blood, it's in your brain, and it breaks down all sorts of different chemicals in the metabolic processes. One of the things that the MAO breaks down is DMT. If someone were to consume DMT without taking an MAO-inhibitor, the DMT would be destroyed in the stomach and they would never feel any effects from it. Maybe if they ate enough they would, but it would have to be a very large amount.

Interesting. What do you suppose is the innate function of the MAO? Is it to keep us from having the psychedelic experience while wandering around in the jungles of old?

That is quite possible actually, because a lot of psychoactive chemicals such as DMT are present in our brain all the time. Possibly the MAO is something which is like a regulator for the psychedelic experience, as well as many other things. It regulates how many of these chemicals are present in the brain at any given moment, which allows us to function on this particular plane as human beings. If we had, say, ten times the amount of DMT in our system as we always do, we may not be able to function in this particular realm.

Now what about the yogis in India? What about the remarkable things they do?

Well, it has been shown that while yogis are in deep meditation, even without taking any drugs there is apparently some measurable change in the mixture of their brain chemicals.

So what's happening at the raves? Have they been a venue for higher consciousness, or just fun? Or do the two go together?

I think that the two go together. And one of the things that I found when I was attending more raves is that the success or failure, the whole mood of the event, is really made up of the people that go to it — even more so than the people that are performing at it, the DJs, or the people that are putting it on. The state of consciousness you get is very dependent on who's attending the event and what state of mind they're in.

There is a very large ongoing debate about the benefits and disadvantages of "chemical" or "synthetic" psychedelics versus "natural" or "plant" psychedelics. How do you feel about that?

Well, I'll start off by saying that the first psychedelic I ever took was LSD, and the effect that it had on me was absolutely profound. I was transported to the most magnificent spiritual joyous place that I could ever be, which was filled with light and knowledge. The psychedelic provided everything which was needed of a psychedelic. And I've had many other wonderful experiences with this and other chemical substances since then, so I don't have anything against the chemical substances in that they are not able to do the job. However, I have found that there are some problems with chemical substances in that they are usually not pure.

Why is that? You'd think they would be more pure.

The main reason is that these chemicals are usually being manufactured in underground laboratories, so the quality depends on the equipment being used, the starting substances, the skill of the chemists involved — all of these things would be different if this was something which was legal in society and could be done completely above the ground. However, I have found that the purity and the quality of the chemical substance very much affects the experience.

In what ways?

Well, LSD is probably the best example. And I didn't really write about this in my book, but most of the LSD on the street is not very pure. There are a few reasons for this. The most pure LSD that I've come across is what people sometimes call "quad sep". I don't really know too much about the chemical process of making this, but apparently in the manufacturing process, they go through a final crystallization and purification stage four times. So the quad sep LSD is dissolved and recrystallized four times, and each time it's recrystallized it gets out more of the impurities.

Are those impurities — do they tend to make you nauseous, like some of the alkaloids in peyote?

Since pure LSD, is so transparent, it's almost a completely mental experience. There is virtually no bodily type of sensation.

That comes and goes?

No, I wouldn't say that they do that. I would — well, when I first had quad sep LSD — I actually probably had it a long time ago, probably in my high school days. However, I did not have any of it for a very long period of time, probably for over ten years, until somebody gave me some about three or four years ago and I tried it. At that point I had thought that all the LSD I had taken over the previous ten years was completely pure. You know, it was all the same, even though it was from many different batches. And then I took this quad sep and I realized that none of what I had taken during the previous ten years had been pure. I did recognize the experience produced by this was something which I had taken before, but a long time in the past, and the difference is phenomenal. With very pure LSD there is almost no bodily sensation. The feelings which are absent, compared to most LSD on the street, are a very slight amphetamine quality, a very slight edginess that most LSD produces, a slight metallic taste in the mouth, a very slight agitation of the nerves.

The edgy effects are not there at all with the pure LSD. I've noticed that as you become more familiar with the experience of LSD, actually the feeling of the experience seems to become subtler and subtler. Since LSD itself, pure LSD, is so transparent, it's almost a completely mental experience. There is virtually no bodily type of sensation. But if you take LSD which is not pure, one of the main things you experience is actually the impurities.

Does this translate into a "bum trip"? I mean, something

Not necessarily. But I think that if all of the LSD which had ever been distributed underground — you know, beginning from the mid sixties onward — had actually been completely pure LSD, there would be a much different perception of it. The fact that there has been almost none of this type of LSD distributed does account for why a lot of people do not trust chemical substances.

Now, when we get into the phenethylamine substances like MDA, Ecstasy, and 2-CB, these psychedelics, MDMA in particular, are quite hard on the body. And if you talk to people who have tried them, they'll tell you that they usually feel a little bit wiped out, drained, the following day.

Those are definitely amphetamine side effects. A lot of the chemical psychedelics have this effect, and they certainly do not have the perceived purity that the natural psychedelics have.

Sure. Well, if you have a dried psilocybin mushroom or dried peyote buttons or something of that nature, assuming that you are dealing with a known psilocybin mushroom — the most common one being *Psilocybe cubensis* (it's also called *Stropharia cubensis*) — basically what you have is the natural psychedelic in its natural form. Psilocybin does degrade with age, exposure to heat and oxygen and so on, so the potency may vary. However, you don't have some of the impurities that you might find in a chemical manufacturing process. With true psychedelic mushrooms, then you're basically dealing with the pure substance.

Now, one of the other things that I've noticed is that when people are using natural psychedelics they very rarely have negative experiences. Much less so than something like LSD. And I think that one of the reasons for that is that LSD is so transparent.

When I say transparent I mean that it has very few qualities of its own in terms of directing the experience. Mushrooms have a very strong flavor to the experience. When you take a large dose of mushrooms, you will definitely feel the mushroom guiding the trip.

Yes. I wouldn't necessarily say that they control you, but I would say that the intelligence is definitely present and that it affects the experience. And these entities can be communicated with. They would like to communicate with people. When you learn to listen you can actually work with these — I call them allies.

Well, it's quite possible. There are a lot of branches of shamanism which use different routes of essentially altering your consciousness.

That's right. Drumming or chanting. Painting, making masks. All sorts of things. Rituals.

That's correct. And that's one of the reasons I wrote about it is because when I had an interest in doing these things myself, there was no place that I could find information on it. I had to experiment. I had to work with each of the individual substances and try to get an idea of how they would work if they were combined. Try and get a feeling if it would be appropriate.

That's true. Well, with all the experiences I have had, I would say the most disappointing ones are the ones when I have not taken enough.

I would say one of the most optimized certainly is taking DMT in combination with an MAO-inhibitor, which could be either *Banisteriopsis caapi*, which is how they make the ayahuasca brew in South America, or with Syrian Rue, which is a much more potent MAO-inhibitor and much more readily

that's painful?

What about the jaw clenching effect and the shifting eyes?

So we're back at the purity.

I've noticed is that when people are using natural psychedelics they very rarely have negative

experiences.
You better explain transparent.

So are you saying that there are innate intelligences in the substances themselves that control you, or at least are aiding and abetting you in raising your consciousness?

Is it possible for those people who don't take psychedelics to communicate without the aid of some sacramental substance?

Drumming or something like that.

Back to psychedelics. I really want to discuss in some detail the combinations and the various experiences that you can have. That's been something that has had very little publicity before.

Did it scare you sometimes? I mean, when scientists take something new they take such tiny little bits and then they add a little bit and a little bit and a little bit. You just plunged in!

Let's get back to negative experiences a little later. What substances, what combinations (and we haven't even mentioned ketamine yet) — but what combinations of sacraments, I like to call them, substances, have you found were most optimized?

available. And this can be done either when DMT is smoked or when DMT is ingested. MAO-inhibitors actually combine quite well with psilocybin as well. Psilocybin is actually very closely related to DMT. As a matter of fact, it's almost identical. Psilocybin is basically a long-lasting tryptamine.

So you recommend taking an MAO-inhibitor if you're going to do psilocybin mushrooms?

It will potentiate the mushrooms and it will enhance the experience. There are some drawbacks however, the main one being that these MAO-inhibitors are emetics. They tend to produce nausea. And mushrooms also tend to produce nausea or often give people borderline nausea. So taking the two of them in combination increases the chances that somebody's going to be nauseous during the trip. That's not necessarily the worst thing that can happen to somebody.

Yeah. Sometimes it's a real cleanser, but good to be aware that that's a possibility.

The other combination which I found to be particularly useful — this gets back into the synthetic drugs again — is combining 2-CB with ketamine.

Oh ketamine — I've only experienced it once. I'm really glad because I'm sure I'd get addicted. It's such a beautiful experience. But you're out like that. I mean, you don't have time to get scared.

Oh, yes. Ketamine is extremely different than any of the other psychedelics. It seems that the mechanism by which it works is almost the opposite of the regular psychedelics in that you become unconscious. It's an anesthetic, whereas the other psychedelics make you super conscious. Ketamine seems to actually open you up to a realm of the subconscious which you're not normally aware of. What I like about the combination of 2-CB and ketamine is that when doing ketamine alone, just by itself, I find that during much of the experience I'm not really aware of what's happening. I may be aware on some level of consciousness, but when I come out of the experience and I go back through all the various gates of consciousness which make up human consciousness, I find I lose quite a bit of the experience.

Now, the perceived effect of 2-CB is in many ways almost opposite that of ketamine. 2-CB in some ways tends to make you — it sort of makes the ego like a superstructure. It's a very body-oriented experience. It puts you very much in your body, very much into your sense of self identity. And when you take 2-CB before taking ketamine — what happens is that you still go through a ketamine experience, however you are much more aware. It's sort of like you bring a little bit of human awareness into the ketamine realm and you bring more of the experience out of the ketamine realm as well.

**Ketamine seems to
open you up to a realm
of the subconscious
which you're not
normally aware of.**

It always seemed to me that one of the beauties of psychedelics is actually the death of the ego. And I'm not sure that I'd want to take a substance which increased the you-ness of the experience.

I think that you can break down the you into several different levels. You can take a physical level, you can take a personality level, you can take a mental level. You can start stripping these layers off of the you, and it seems that when you get deep inside, at least the furthest that I've ever gotten in with ketamine and other psychedelics, all that's left is just a pure witnessing consciousness. It's just a pure awareness. It sees all that is happening in the universe, sort of like the great tape recorder in the sky.

Oh, that's a way of putting it!

Or the Akashic records of metaphysics.

The great hard disk.

Yes.

OK, that's good. So the you becomes that which is the observer and can actually watch DM, or Elizabeth or whoever is listening, maneuver through the melodramas and then out of them into something that's more expanded.

That's true. That's right.

What's the difference to you in the ketamine experience and other psychedelic experiences?

There is a vast difference. The substance is very different. When the ketamine experience comes on, you don't feel the dissolution like you normally do with most psychedelics. Ketamine is used clinically as an anesthetic. It's given mostly to children and to elderly people when they're being operated on. It comes on very quickly when it's injected, which is the way that it's usually taken for psychedelic use. And there is almost no transition period. You feel very slight dimming of consciousness, and then the next thing that you are aware of you're in a completely different place.

What happens during this time is that it so effectively wipes out your perspective of being an individual that when you're in this realm, the ketamine realm, you've actually forgotten that

you are a person. You've forgotten that you are a human being. Even the concept of human being may not be anywhere near consciousness. And you have certainly forgotten that you are a human being that is taking a drug and is now having a psychedelic experience. It seems like the boundaries between self and what is perceived are dissolved, much more so than with any other psychedelic. It feels very much like the place which I go into when I take ketamine is the space of infinity. This is sometimes represented visually.

That's correct.

Yes. This experience is always blissful, very profound. The visual component, for myself at least, is extraordinary. I mean, I can see complete detailed universes blending into each other like somebody shuffling a deck of cards or something of that nature. It's infinite, and it's fascinating. And the type of things which I perceive and experience in this realm completely boggles the human concept of existence and the universe and what that's all about. It is from a different realm. It is altogether alien to how we normally perceive things.

What I will say about DMT and LSD is that you can certainly get a glimpse of the same experience. I've even had impressions from DMT that if you work with it enough (and this is actually what happened through a state of very deep trance), you can actually experience a vast cosmic space. It seems to be much more difficult, however, to do this with these other psychedelics. And the main reason for this, or my theory of this, is that with ketamine for a period of maybe a half hour or 45 minutes the ego is completely obliterated. There is no effort to try to come back into the picture to get a handle, to get a foothold, to try to get a perspective and understand things. With ketamine, the ego takes a rest for half an hour and you experience this state uninterrupted. When I find this state on LSD or DMT or some other psychedelic, it tends to be very brief. If it lasts for two full minutes, that would be a very long period of time.

It certainly feels like eternity when you're experiencing it.

I have some problems with ketamine in that it does obliterate some aspects of awareness which you don't necessarily want to have obliterated. Ketamine wipes out a whole lot of human perspectives, a whole lot of your personality, some physical control. I would say that you probably have less control of the experience with ketamine than you do with any other psychedelic.

Yes. Well, I think that there are certainly advantages to ketamine. I certainly have had experiences with it that I do not think I could have had without it. At the same time, I went through a period of probably about two years where I was using it quite frequently and I found that I got addicted with the once-a-week habit.

And one of the things I found happened during this time is I started losing some of my abilities to direct a trip with my own will power, with my own mind. I got so used to just letting the flow guide me along with ketamine that I sort of put to rest some of the other things which I should be working on.

I think that one of the important things with psychedelics is that you have this experience which lasts for anywhere between 20 minutes and 12 hours, depending on what it was that you took, but then you still have a whole life that you come back to. And I think that it's very important that you bring something from these experiences back and try to develop your life to further yourself along your own personal evolution. And I think that ketamine is not particularly effective at that. I won't say that it's completely ineffective, but it tends to be a little bit more like an escape. It's sort of like, "I need to take a break from this life as a human for 45 minutes and go experience a little bit of immortality." And it feels very good, and you start doing it and you do it again and again. It feels so good. You keep going back to it. And what I found about the other psychedelics is that they are much more challenging. DMT in particular. One of the things which sort of alerted me to this habit that I had developed with ketamine is the fact that it was not a challenge any more. The only challenge with the ketamine experience started to become "What will I be able to bring back from it?"

On the other hand, DMT is always a challenge. It's a very difficult experience to control. It's overwhelmingly powerful. It can be overwhelmingly frightening, and it takes a lot of effort to work with it. But it seems that the results from working with it can be very beneficial.

Your consciousness has become infinite. You have identified with infinite consciousness.

What some people call God.

And is that different from the DMT experience or the LSD experience?

Wait a minute though. You are saying it lasts for two full minutes, but then when you're experiencing it, you're out of time. Does it matter if it's only two if it's still an eternity?

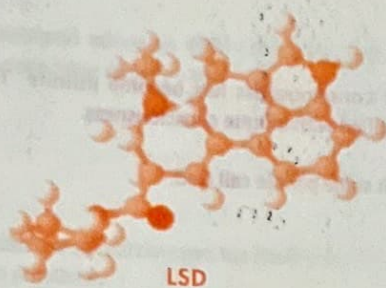
Are there negative aspects to ketamine?

I guess that's why I like it, because with all the other psychedelics there's a period where the ego struggles and says, "You're not going to kick me out of here" and the higher intelligence says, "Oh yeah, I am!"

That's very common among friends of mine.

I need to take a break from this life for 45 minutes and go experience a little bit of immortality.

You also said frightening.

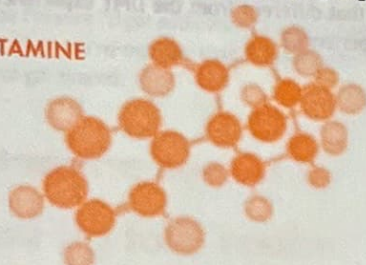


Well, frightening experiences are bound to be encountered by people who are using psychedelics, I would say maybe with the exception of Ecstasy, which tends to not produce the full spectrum of psychedelic effects. And these experiences happen for many reasons. I would say the main reason people have these experiences is because they are afraid of losing control of some aspect of their personality, some aspect of their life. Taking psychedelics is like opening the floodgates in a way, to all sorts of experience. It's sort of like opening up the door to the subconscious and the superconscious. So when somebody takes psychedelics, they can have very positive, cosmic, loving experiences their first ten times, then on the eleventh time they might run into all sorts of feelings and visions which really frighten them.

It can be very disturbing. People who are not prepared for something like this will become very frightened. Some people seem to develop long-term types of neuroses from having these experiences, and it's a very powerful experience. I think that the most important thing that somebody can do who is going to be using these substances is to just expect them and be prepared for them.

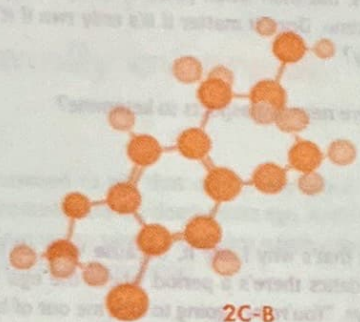
They didn't discourage you, obviously, from going ahead.

KETAMINE



They didn't discourage me. I would say they may have made me a little bit cautious, but they didn't discourage me. One of the important things that I found is that when I have had experiences of this type, especially as I've done this more over the years and I started to know a little bit about what causes these experiences, is that these experiences tend to be very beneficial. Even if you're using these substances frequently, a whole lot of the personality does not change on a regular basis. It's like I've gotten to the point where I can take psychedelics once a week or twice a week, and a large amount of them even, but certain aspects of my personality still seem to be fairly stagnant, and that's not necessarily good, but I have decided that I want it to be that way. I've learned to work with these psychedelics enough that I can pretty much keep myself together through anything. But I'm also often in for a surprise.

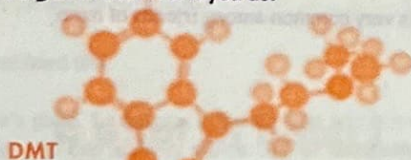
Ultimately what is the advantage of taking psychedelics as a spiritual practice? Do you feel as though you personally have changed?



Well, when I first started taking psychedelics at 13 years old, I had been brought up in a fairly strict Roman Christian family. The only things I had to look forward to in life was a job and a career and a family and just going through the whole cycle. It just seemed like what everybody else was doing. And I looked at people around me. I looked at the people that taught the schools and around the government, and I looked at the type of work that my father did, and none of it really interested me that much. And when I first took psychedelics, I felt like I was admitted into a world of compassion and beauty and creativity. It was like *nothing* I had experienced in my regular life. And almost instantly that became the goal of where I wanted to be, sort of a direction that I wanted to move in.

I think that what is very important with psychedelics is that they tend to show people what the right direction is. They show people these places of love, these places of beauty. Then people can make a decision. "OK, do I want to be there? Do I want to work towards that? Do I want to move towards that?"

And as far as your own life, you spoke of taking one or two psychedelics a week. And I just wondered whether you're able to surround those experiences with gardening or working or whatever it is you do.



Yes, I am. I'm sort of a multifunctional. Throughout most of my life I've had fairly demanding corporate jobs where actually I worked as a senior manager with a lot of responsibility. And at the same time as I was doing this, I usually would have businesses that I was running on the side and these would tend to be more artistic and creative businesses. And that's the place where I felt like I could really apply this. And presently all the work that I do is in the creative field. I have two businesses which I operate.

Really? Amazing. And you wrote a book. One of the things that I enjoyed very much about this book is that you actually put in some of the philosophy that you've gotten from psychedelic space, as you say, and that you know that you are a transmutational being — and, of course, we all are.

Yes. Well, I think that (and this is a philosophical point) — I think that everybody who exists on this planet, and everybody in all other places in the universe, we are all in the process of becoming fuller, more evolved, and more knowledgeable. We are all on that road, and I think that we are always, however slowly, all moving in that direction.

This interview published here has been edited for length and clarity. A complete transcript can be found online at <http://www.resproject.com>.

Audio copies of this interview can be purchased from Big Sur tapes — <http://www.bigsurtapes.com>.

Elizabeth Gips is the author of *Scrapbook of a Haight Ashbury Pilgrim* and is the host of "Changes", a transformational talk show on KKUP, 91.5 FM, Santa Cruz, <http://www.changes.org>. She can be reached via e-mail at chages@cruzio.com.

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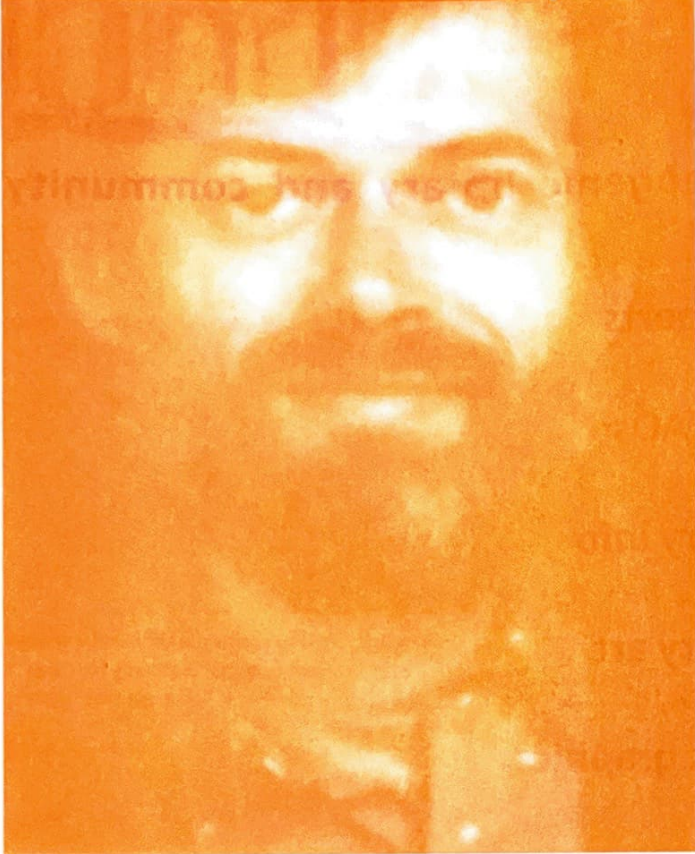
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PROLEGOMENA an interview by James Kent October 13 1993



The Setup: It's 1993. Something called CD-ROM is being touted as the wave of the future. Michael Jordan has just announced he is retiring from the NBA (the first time). The whole rave-cyber-grunge hype of the GenX disillusionment is hitting its media-fevered peak. And somehow, slowly emerging from within this mass of pop-culture upheaval comes a new kind of hipster pop-icon, a "sort of like Timothy Leary" kind of guy, but not exactly. His name is Terence McKenna and he is "out there." He is a renegade scholar, an outspoken advocate for high-dose tryptamine experimentation, and yet he has a book deal, a worldwide lecture tour, a visiting professorship at Esalen, and a growing mass of followers who he sometimes refers to as his "fans", sometimes as his "constituency." Either way, you could not help but be delighted by his voice and style. His syntactical razzle-dazzle and mad-scientist voice and comic timing left us in grinning awe. We loved him. We nodded and said, "Right on," yet many of us still wondered, "Hey, who is this guy?"

At this time in our not too distant past, I was a young freelance writer set to the task of interviewing Mr. McKenna for a small New Age newspaper in Southern California (don't giggle, it's true). They only wanted 2100 words, but being a fan of psychedelic exploration and skeptical by nature, I didn't pass up this perfect opportunity to spend a few hours getting to know Mr. McKenna and finding out what he was *really* up to. I wanted to know who his publicist was, if he was represented in Hollywood, how his career had been orchestrated, what kind of twisted childhood he had, all the strange drugs he did in college, all the isolated rainforests he'd trekked through, and, probably most of all, was he was actually managing to make a living at being a full-time psychedelic guru for hire — have rap, will travel.

So the following is the never-before published transcript of the interview which took place on the day I met with Terence in search of those answers. The three hour discussion took place in a small restaurant and later on in his then-home in Occidental, CA. We talked about his life, his theories, and his career. What appears here is only part one of the dialog we had on that day, but stay tuned for more (because we always want more) to be broadcast in the near future at an official TRP information outlet near you.

jk

James Kent: I've read a lot of interviews with you which were aimed at people who already knew who you were, but I wanted to try to get a broader view of who you are and what you do for a living. When I tell people I have this Terence McKenna interview, they're like, "Terence who?"

Terence McKenna: It's not possible to be famous enough. (laughs) I recently heard that Michael Jordan was retiring... and, I have to confess, who? This giant was passing from the scene and apparently I was going to become aware of him only at the last moment.

I never watched much basketball, but I would sit down and watch if he was playing. It was pretty amazing to watch him play, he was...

Just because he was so good.

Yeah. When he was on it was like nobody could touch him.

Umm..

Well, one of the main things I wanted to cover today was a little bit about your life, your career, your day to day schedule, your itinerary...

You mean at the moment?

Well, what is it you do?

Oh, what is it I do.

Yes. I mean, I know you're a writer...

Yes.

And you're also called a "shamanist," but that is sort of a vague term. What do you call yourself?

Well, I just think of myself as an itinerant intellectual, trying to stay afloat by writing, lecturing, film consulting - some friends of mine and I have formed a company to develop software... But basically I'm an unassociated intellectual, of which there probably aren't more than half a dozen in the country. I mean, I do not work for any university...

Have you gotten any offers?

No (breaks into laughter). But how perceptive. No, I do however work for a couple of the world's largest corporations, but that's....

Terence McKenna

Which ones?

Well, *Food of the Gods* is published by Bantam, that's Bertlesmann, which is the world's largest publishing consortium. And Harper, which publishes all my other books, is wholly owned by Rupert Murdoch.

Oh? And how do you feel about that?

Well, he never bothers me, so... (laughs). But it just shows how difficult it is to remain unentangled these days. "Publishing" now means multinational corporate association. What are you gonna do?

And when was *True Hallucinations* released?

April [1993].

And you're doing a lot of promotion for that?

I did a lot of promotion work for it. It followed by a year my previous release, which was called *Archaic Revival*, and it preceded by a year — in other words, next April 15th will be the release of a book called *The Invisible Landscape*.

That's a reprint, isn't it?

It's a reprint but in the first edition no more than 1500 copies were sold. Most people have never seen this.

No. I haven't. So what is the "Invisible Landscape?"

Have you read *True Hallucinations*?

No, I had a copy being sent to me, but it didn't arrive in time.

Well *True Hallucinations* is like the easy-to-read narrative anecdotal version of what *The Invisible Landscape* is the no-holds-barred, all the footnotes, all the citation...

A recounting of your experience at *La Chorrera*?

Yes, though *The Invisible Landscape* is more talking about the ideas that came out of the event.

Like *Timewave Zero*?

It's in there. So are many of Dennis' theories.

Hypercarbolation?

Exactly. It's all there.

Well, I've been doing some research. It's funny, when I told my editor I was thinking of doing a story on you, she was very excited. I first heard of you, I think I heard you on public radio somewhere, and I tracked down some of your books and interviews, found a set of your tapes... I actually saw you speak somewhere around LA.

Chapman College?

Yes, Chapman [note: Future site of *Meeting of the Minds*]. I even found a bootleg of one of your weekend seminars at Esalen that I listened to while driving up, so I've compiled quite a wide assortment of topics that I'd like to cover today. Let's start off with personal background here just to get some reference. You were raised in Colorado, in a small mining town. Does the town still exist?

Oh absolutely.

Where is it?

It's called Paomia, Colorado. It's actually become quite hip because in the '70s and '80s freaks moved in and bought all the apple and peach orchards.

When you say "freaks" what do you mean?

Hippies. (laughs)

Oh, hippies. There's all different kind of freaks...

And they went organic, the whole scene went organic. So when I was there it was absolutely podunk. I mean if you read Time Magazine you were suspected of Left leanings.

Do your parents still live there?

My mother died in 1970. My father remarried later and lives in Mesa, Arizona.

What did they do when you were growing up?

My father was a... Paomia was the town where my mother grew up, actually. My father was a salesman for a very large industrial electrical equipment company — switches, transformers, this sort of thing — and visited mines. He had a lot of uranium mines and lead mines. He had a four state territory which he worked with an airplane. The thing which was unusual about my growing up is in this small town, I guess we were close to being the richest people in town on close to fifteen thousand dollars a year. This was a county in Colorado where even up into the 1950s thirty percent of the county was on welfare. So it was a real hard-scrabble sort of environment.

Now, your brother is Dennis, you're the oldest, right?

That's correct.

Growing up were you maladaptive?

To the extreme.

What kind of social difficulties did that bring you. Peer harassment?

Well I had bad eyes and I was uncoordinated. And in an environment where there wasn't winter, spring, summer, fall, there was baseball, football, basketball, and... something else...

Hockey?

(laughs) Yes. So I was marked out early as the peculiar one. Also, I was smart, so I was very accelerated in one dimension, very embryonic in another dimension.

The town where I grew up was absolutely podunk. I mean if you read Time Magazine you were suspected of Left leanings...

Were you picked on?

There were bullies. There were certainly bullies who occupied a huge amount of my time. I mean on one level I think my supposed brilliant speaking ability comes from understanding that the problem is to keep them from killing you until the bell rings, and if you can just hold them five minutes longer by any means necessary, it'll be over. But as I grew older I became more seriously alienated. I mean, a lot of kids have those kinds of problems, but I began to realize that somewhere there was something called "Western Civilization" — there was philosophy, music, art, possibly even Jews. I mean, who knew how wild it could get. And here I was in this town where, like I say, Time Magazine meant you were an intellectual. So I left when I was 16.

For?

Los Altos, California, which is down on the peninsula. I lived there with relatives for a year. Then I finished high school in Lancaster, CA, which is a city up in the high desert north of LA.

Ugh. So by this time what kind of exposure had you had to alternative sciences, philosophies, drugs, psychedelics?

Oh drugs and psychedelics, not at all. I think I became aware of — oh I know where I became aware of psychedelics. It was the Spring of 1963. I read *The Doors of Perception*.

And when were you born?

November, 1946.

November what?

Sixteenth (double Scorpio). I read *The Doors of Perception* in early 1963. Then there began to be articles in the newspaper that spring about morning glory use. And I immediately started tracking down these morning glories. And, I just pursued that. I read

everything I could...

Did you experiment with Morning Glories?

I did.

Did you find them satisfying?

I'm not exactly sure I would call them satisfying. They showed me that there was something there worth pursuing.

So you attended college at Berkeley.

Right.

You studied art?

Art history.

Is that what your degree is in, a B.A.?

No no, my only degree is — I switched majors. My only degree is Bachelor of Science degree in Ecology and Conservation. It's complex to explain, but I arrived at Berkeley the year after the free speech movement and in an effort to keep the place from blowing sky high they had told this left-wing professor that he could have an experimental section of the university. But out of the incoming class of 15,000 or whatever it was, he could only take 150 freshman and design a special curriculum for them, and classes would not be in the regular university, they would be in an old frat house.

This was a pilot program?

Yes, it was an experimental program. So that's what I did. It was this thing called the Tussman Experimental College.

Is that still around?

Oh no no, it was run for a total of 6 years and then it was discontinued.

Hmm. Okay. I'm going to shift gears here and get back to some personal questions. I didn't see you pull up, but what kind of car do you drive?

(laughs) I drive a '75 Ford Grenada.

Really?

My only car and I'm *fiercely* proud of it.

How long have you had it?

I've had it for five years. I bought it with 12,000 miles on it, now it has 80,000 miles on it.

Hmm. Do you have cable TV?

No. I don't have TV period.

No TV?

Well I have a VCR. I don't have an antenna to any broadcast television.

As far as entertainment goes, what is your favorite venue for the arts? Music, movies...

I listen to a lot of music. In terms of time commitment, I listen to music a lot.

What's your favorite musical genre, style, or composer?

I've been listening to a lot of house music.

Really? Like techno?

Techno, house, ambient, you know. Well I'm in that business partially. Also people send me stuff, and I'm very interested in it. I think it's very exciting music. I listen to a lot of baroque music, I guess. Those are the two categories. I have a lot of Rock-n-Roll but I don't listen to it much anymore. I have a lot of '80s New Age stuff which I've found doesn't wear well at all.

As far as house music goes, do you have any groups you like?

Well, I really like Coil. I really like Orb. I'm working with Szvuy, which is an English group. I'm releasing a CD this Halloween with Spacetime Continuum. In fact I'm doing a rave on Halloween.

While we're talking about it, tell me how you got introduced to the rave scene.

I went to England and I gave lectures — the bouquet of flowers, pitcher of water, chair and podium lectures, and a lot of ravers came, and they came up to me and just sort of swept me along. They said, "You've got to see this scene. We're doing what you're talking about." Which seemed to me to be true. It's an incredibly — I mean I'm totally up on youth culture. I think media has done an incredible savaging of youth culture. I don't know what it was like to hang out with the Sex Pistols but it's lots of fun to hang out with the Shamen, or the various DJs, and you know there is a very lively house scene in San Francisco.

What do you think the driving force of this scene is?

Do you mean in terms of cultural agenda... drugs, or money?

In terms of cultural agenda.

Are you familiar with my notion of an Archaic Revival?

Sure.

Well there it is. This has been going on throughout the 20th century.

But why are the youth of today so into it? What void in their lives in this rave scene fulfilling?

Well England, which is where this was born, like so much, has been a Thatcherite hell for 15 years. A whole generation of kids have grown up in those steel towns in the midlands with absolutely no hope of bettering themselves and absolutely no faith that mainstream acculturation in Britain held anything out to them. And rather than producing an anger movement, like punk or something like that, it has produced a dropout movement more like the sixties. People aren't angry, they're just not participating. They're creating their own value systems and I think it's very healthy. I think a lot of this kind of thing comes out of the unconscious. Nobody sits around and figures this stuff out.

Do you think this is an attempt to step away from cultural norms to reprogram their values, or at least deprogram the messages they receive from corporate media culture?

Yeah, I think they're very aware of media culture and they're very anti media culture. For instance, in the clubs in London there's no stage, there is no cult of celebrity. The dancers are the show, the performers are pushed into the corners or locked in a box on a different level. And the whole macho rock-n-roll groupie destruction-derby psychology is not welcome in these scenes. People are a lot cooler. To somebody as cynical as I am a lot of it seems Polyannish. Songs about saving the wetlands and stuff like that. But on the other hand it's real and it's the right message. The

right message is not the skinhead message or the "become a yuppie stockbroker" message. The real message is ecology, community, and feeling. And they've got it right. Now they have to get through the gauntlet of evil record companies, the communications media...

Exploiters?

The exploitative machinery waiting to make t-shirts and...

Movies?

Exactly.

So when you're called upon to join one of these ceremonies what sort of function do you fulfill?

You mean at a rave?

Yes.

Oh I go on stage and I improvise some kind of stem-winding soliloquy to contact the self-transforming elf machines in hyperspace (laughs). It seems sort of weird to me, you know, a 46 year old man at three in the morning hanging out with a thousand loaded teenagers exhorting them to the eschaton.

You use the term eschaton to describe some kind of singularity at the end of time. What is your definition of eschaton?

Well all *esch* words derive from the greek notion of something final [gr. *eskhatos* - last]. So eschatology is

I began to realize that somewhere there was something called "Western Civilization" — there was philosophy, music, art, possibly even Jews. I mean, who knew how wild it could get.

the study of last things. There is a branch of theology where you study the end of the world and the general judgement and second coming. So the eschaton is the last thing. That would be a definition. It just simply means the last thing.

Interesting. Who would you consider to be your peer group? My peer group?

You know, contemporaries... collaborators.

You mean people who I agree with? Who I'm most comfortable with?

Close friends, people you find interesting or bounce ideas around with on a regular basis.

Did you read *Dialogues at the End of the West*?

No, I haven't.

That was a book that I wrote with Ralph Abraham and Rupert Sheldrake, who I would consider peers. We don't see eye to eye on everything, but we get along very well as people, and we spend a lot of time together. Do you know who Sheldrake is?

No, I know of Ralph Abraham.

Well Sheldrake is a very controversial British

[continued on page 64]

FRACTALSTEIN

Ralph Abraham

AND THE CHAOS REVOLUTION

AN INTERVIEW BY SALEM

"My interest is in the support of the chaos revolution with the goal of succeeding somehow and creating a new order — or a new disorder even — for better or for worse. I'm abandoning this one, and even if another one is an experiment that might fail, I'm up for it. Which is a fairly radical position, and if I didn't have this kind of childish foolishness that's been part of my personality since birth, I probably never would have taken LSD the first time!"

— Ralph Abraham

The image of Frankenstein's monster as a composite of various parts from different bodies all sewn together makes me think of the holist maxim — any one thing is greater than the sum of its parts. In 1968, just prior to the chaos revolution in dynamic systems theory, Arthur Koestler penned *The Ghost in the Machine*. In it he coined the word "holon," a term he used to bridge psychological holism with the atomistic approach of Behaviorists, for whom the mind was nothing but the mechanistic firing of neurons. A holon is basically a whole part or a part whole.

In 1996, after a personal, decade-long archaeological dig into deep psychology, the geometry of nature, chaos theory and even the occult, I began to pen *Fractalstein: Chaos, Culture and the Third Millennium*, a collection of essays devoted to reconciling the parts of popular culture — from Doc Martens to Yanni to Batman — into the whole of the chaos revolution. In search of an ally, I contacted Ralph Abraham, mathematician, chaos theorist and author of *Chaos, Gaia, Eros: A Chaos Pioneer Uncovers the Three Great Streams of History*. No great surprise that he had himself recently penned a piece titled *Chaos and the Millennium*.

Salem: I rediscovered geometry when I was writing a term paper on fractals and aesthetics in 1987. Through books like *The*

Geometry of Art and Life and *The Divine Proportion*, I recognized that the Golden Mean (aka the Golden Section) — the static counterpart of the dynamic recursive Fibonacci series — was a fractal. And, I realized that it was pervasive — a mathematical skeleton inherent in the form of the spirals of a pineapple and the ratios of bones in the human hand. What are your thoughts about the Golden Mean?

Ralph: What could be more cool? One might speculate that the Fibonacci sequence was learned from nature deep in the paleolithic past. Certainly the Neanderthals were sufficiently capable in arithmetic, as their musical instruments testify. And from the Fibonacci series, they could have learned to revere the Golden Rectangle, and its ratio PHI. However, there is no evidence whatever for this speculation, and PHI could also have been learned from the problem of Babylonian algebra, which it solves. Many different means were known in ancient Babylonia. The high level of math in Babylonia is attested by a number of cuneiform tablets. As well, bas reliefs of ancient Egypt strongly suggest that the relation $PI \approx 6 * PHI/5$ (accurate to 15 parts per million) was known, and used in the great pyramid. This gives a more accurate estimate of PI than is known to history until quite recently. By any account, PHI was increasingly special, from ancient times up until the Renaissance Greek vases,

Renaissance window frames, and all those examples given in books devoted to PHI. According to Rupert Sheldrake, the increasing veneration of PHI (and the reason it is considered most perfect in psychology experiments) would be due to the co-evolution of the mathematical sphere and the collective human psyche. That is, the morphic field.

S: Numbers, specifically whole numbers, have long held spiritual/mythical/magical value. From "seventh heavens" to the numbers chosen for lotteries, collectively we still exhibit a superstitious relationship with numbers. Why do you think this is so?

R: Again, the ideas of Rupert Sheldrake suggest that number mysticism is a relic of very old wisdom — like the lore of the zodiac. The antiquity of the zodiacal myths has been convincingly established. Number mysticism enters the record with Pythagoras, who is said to have learned it in India or Egypt. Along with ancient Egypt, India, and China, number mysticism occurs in all cultures — and so your question, "Why is this?" My idea on the source of these things is that the number lore evolved in a time when arithmetic was done mentally; before the earliest number signs and symbols were invented — before the earliest

alphabets. Evidence for early arithmetic is given by the blanchard bone of marshak and the recently found Neanderthal musical instruments in China. The earliest number symbols, such as the scratches on the blanchard bone, are still used today according to *Alternative Archeology*, Jonathan West, etc. An Atlantean culture over 12,000 years ago may have had a highly evolved math; our sacred geometry, number mysticism, and zodiacal lore may be but remnants of that forgotten knowledge.

S: You talked about the Fibonacci series and the Golden Mean. Where in chaos theory are we going to find PHI? Or are we going to find that at all?

R: I'm not too up on that. I heard that there's a chaotic dynamical system where PHI figures, but I don't remember where it is. These certain systems that exhibit magic numbers, and these numbers might be in the future what the Golden Mean was in the past — I never thought they were too important. Maybe my viewpoint is too small. What inhibited me about these concepts is that there's so many of them. Whereas in ancient times they only had a few, so it was easier to review them.

Among the most important irrational numbers of the past,



the square root of two probably figures as the most important one. I think I'd call it the Silver Section, just to contrast it to the Golden Section. There's this Danish guy, Brunus, who wrote two volumes on sacred geometry. He's sort of coming from a freemason background or viewpoint. Sacred geometry was made by builders who were high initiates of the secret societies and so on. So he makes a very interesting case for this Silver Section, which is basically just the square root of two. Of course that was the number, at least in historical times, that first confounded the Pythagorean number mystics. They related to the number mysticism of the musical scale; all of the musical intervals are rational numbers — although sometimes the important ones have huge numerators and denominators. To do that kind of arithmetic took phenomenal skill — multiplication and division of very large numbers. And they of course hoped you could approach any number this way. And approximately you can, but exactly you can't. And that was in versions of the history of the mathematics of ancient Greece. It was the Pythagoreans who first proved that the square root of two is not a rational number.

Well it was long, long before then that the square root of two was found in sacred architecture. The pyramid at Giza has the Silver Section in it, as well as the Golden Mean. So Brunus makes this extensive argument on the priority of the importance of the square root of two, and this magic rectangle the Silver Section.

S: So are the magic numbers today primarily irrational?

R: Yeah. Well, I guess they're irrational. See, they're too new, and there's no theory about them, and we don't even know exactly what they are. Because they appear in computer experiments they're known approximately, and the longer the experiment goes on, the better they're known. But nobody can really prove that they're irrational or transcendental or something.

The square root of two's proof is actually a part of ancient Greek mathematical lore. And I think that π and ϕ were proved only recently to be transcendental — like in the same century or something. (A transcendental number is a number that cannot be defined by an algebraic equation.) So it takes a long time to really establish these numbers as to their value, their meaning, and their

chief characteristic features.

In ancient times there were integers, all of which were special. And, incidentally, there are many of them. But practically, they're just some very large numbers. And then there were these few irrational numbers that were important, very important. The square root of two, and π , and ϕ , and the square root of three, and the square root of five — a few square roots but not all of them were important — and a prime numbers.

But now a days there's too many of them. There's all the constants of physics. And then there's the idea that the constants of physics aren't really constant — like the speed of light, or something. It's a constant of physics but it's not really a number. It depends on units like CGs or metric or English units. It's a different number but it has the same significance. And so it's hard to have a numerology of it.

So I personally don't think, the Feigenbaum constant, although it's a pure number, is going to have fundamental importance in our culture. In fact, I don't think any number will. I think instead that what plays the role of number mysticism today are space-time patterns; they're movies that have special importance in being universal models for orthogenesis. That is to say universal emergence of form in nature. And we see mathematical models for orthogenesis that apply in many different realms in nature. For example the formation of galaxies is similar to smoke rings. The sacred geometry of our time is fractal geometry and the space-time patterns of chaos theory. This provides for a better connection between the human species

and the complexities of nature. Because we have more complex mathematical models from chaos theory and fractal geometry, more and more complex mathematical models for space-time patterns emerge in nature as a massively complex dynamic system. And some of these patterns we see just by closing our eyes in psychedelic trips and meditations. We're not necessarily seeing them for the first time. Renaissance artists have seen them. And merkabah mystics, the ancient Jews have seen them, but have not necessarily grokked them because there was no mathematical extension of language that provided a basis for a cognitive strategy for understanding and dealing with it. So you could see an archetypal space-time pattern in a DMT trip

let's say, and not be able to say anything remember it very well when the trip comes do no cognitive strategy for defining it. But then computer lab at the university and you see it. It's an archetypal pattern of sacred space-time can be experienced in inner-space and also as space-time patterns of universal multigene embryogenesis, neurogenesis, cosmogenesis the turn of the century, the theosophists revive an art-form that was then dead. Using swirling abstract patterns of motion — like abstract created by playing color organs, which were made with rheostats. These were attempts to create artistic representations of space-time patterns; the spatial patterns that move theta, are the sacred space-time geometry of the whole universe.

We've managed to get a mathematical language extending ordinary language in a sense. We have a compact representation for a space-time pattern as a simple equation for a dynamical system. A computer simulation draws this archetypal space-time pattern on the screen, then you realize that computer program that draws that creates the movie — that program is a name as it were. It's an extension of language in a cognitively with these space-time patterns. Chaos other words dynamical systems theory, has been of space-time patterns. And in fact recently Mathematical Society has even redefined the study of space-time patterns.

So among all the space-time patterns I'm certain ones are special... that they're archetypal simplest and most frequently encountered in processes, like the formation of a spiraling galaxy, chemical waves, all those familiar fractals from books, *The Beauty of Fractals*, *The Science of Fractals*.

S: When I first saw Gleick's *Chaos* I was in a Washington bookstore. This was during the heyday of psychedelic experimentation, which wasn't about meditation, reading Lilly... and I'd found that — my head. And I walked into the bookstore and I saw a book with a psychedelic cover and picked it up. It seemed that what so many people were coming across for — through chaos — had been established in so many ways as the geometry of nature... well, like Goethe

I think what plays the role of number mysticism today are space-time patterns; universal emergence of form in nature.

let's say, and not be able to say anything about it or even remember it very well when the trip comes down because there's no cognitive strategy for defining it. But then you go to a friend's computer lab at the university and you see it there on the screen. It's an archetypal pattern of sacred space-time geometry, which can be experienced in inner-space and also manifest in nature as space-time patterns of universal multigenetic sequences, like embryogenesis, neurogenesis, cosmogenesis, or noogenesis. At the turn of the century, the theosophists revived "visual music", an art-form that was then dead. Using swirling colored patterns, abstract patterns of motion — like abstract paintings — were created by playing color organs, which were made with rheostats. These were attempts to create artistic representations of space-time patterns; the spatial patterns that move theta, are the sacred space-time geometry of the whole universe.

We've managed to get a mathematical language extending ordinary language in a sense. We have a compact representation for a space-time pattern as a simple equation for a dynamical system. A computer simulation draws this archetypal space-time pattern on the screen, then you realize that computer program that draws the movie — that creates the movie — that program is a name for the movie, as it were. It's an extension of language in a way that deals cognitively with these space-time patterns. Chaos theory, or in other words dynamical systems theory, has been called the study of space-time patterns. And in fact recently the American Mathematical Society has even redefined the mathematics as the study of space-time patterns.

So among all the space-time patterns I'm suggesting that certain ones are special... that they're archetypal. And the simplest and most frequently encountered morphogenetic processes, like the formation of a spiraling galaxy, rotating chemical waves, all those familiar fractals from the cover of books, *The Beauty of Fractals*, *The Science of Fractals*...

S: When I first saw Gleick's *Chaos* I was in a University of Washington bookstore. This was during the heyday of my private psychedelic experimentation, which wasn't about parties, but about meditation, reading Lilly... and I'd found that last frontier — my head. And I walked into the bookstore and I saw this book with a psychedelic cover and picked it up. It seemed in a way that what so many people were coming across for the first time — through chaos — had been established in so many different ways as the geometry of nature... well, like Goethe's ideas about

the growth in plants and so forth. Why do you think the chaos revolution is happening now? Why do you think people are saying let's look at space-time patterns instead of the ping-pong ball trajectories of atoms?

R: One reason is definitely the computer revolution. Or more specifically the computer graphics revolution. We now have the means of making these mathematical objects visible. Some mathematicians of the past, and some other visionary people of the past, such as Goethe who have seen these forms in nature, have understood them. Poets, painters, and so on. But with the


You could see an archetypal space-time pattern in a DMT trip and not be able to describe it or remember it because you have no cognitive strategy for defining it.

advent of computer graphics, the whole movement of mathematics is tremendously amplified, because now the general public can see the mathematical objects. When asking the question, "Why didn't the chaos revolution happen earlier?" there's a parallel question, "Why didn't the chaos revolution happen later?" I mean, what helped it to happen in computer graphics isn't enough, and that's where the controversy over psychedelics plays into the equation.

S: One could extrapolate that the chaos revolution is a second-wave psychedelic revolution.

R: Maybe you're right and the chaos revolution is a second wave. On the other hand I think the revolution has a prehistory and a post-history and so on like a wave out on the beach was formed out in the mid-pacific when a storm passed by. So we have chaos theory before the chaos revolution. We have a century of arcane mathematics before it has a ripple in popular culture. So the emergence of the theory didn't happen in ancient times, it happened recently. It happened a century ago and it's affecting the sciences more recently.

I've speculated that not just psychedelic movement, but hip culture — this fantastic cultural transformation of the 1960's — was a factor in the chaos revolution. So I would say maybe



GLOSSARY OF TERMS

The Fibonacci series - a series of numbers (starting with 1) created by adding the two preceding numbers in the series together, (i.e. - 1, 1, 2, 3, 5, 8, 13, 21, ad infinitum). This series appears many places in nature, and the ratio of any two consecutive numbers approximates PHI.

Fractal - A simple equation which produces and endlessly repeating series of numbers, often simulating complex geometrical topographies.

PHI, The Golden Mean - An irrational number approximating 1.618. PHI is a ratio which appears over and over in art, architecture, and many natural forms.

Morphogenetic Field - A theoretical field which allows physical and non-physical information to spread throughout a species or organized system on a non-local level. Hypothesized by British biologist Rupert Sheldrake as an holistic evolutionary alternative to Darwin's natural selection.

PI - An irrational number approximating 3.1415 which is essential to many formulas in Euclidean geometry.

Rupert Sheldrake - British biologist and way cool dude. See *Morphogenetic Fields*.

Sacred Geometry - A religious belief that numbers and mathematics are a direct representation of the mind of God and nature.

Transcendental Number - any number or mathematical constant that cannot be defined by an algebraic equation.

Theosophy - An occult belief system based on mystical practice and experiential insight into the nature of God.

Morphology - The study of patterns which recur in nature.

Orthogenesis - The growth and genetic development of a species.

Embryogenesis - The development and growth of an embryo.

Neurogenesis - The development and growth of a brain or neurologic system.

Cosmogenesis - The development and growth of a galaxy or universe.

Noogenesis - The development and growth of everything.

Space-time - A dynamic field of particles and energy waves held together by the forces of gravity and electromagnetism.

the chaos revolution second wave is the first wave — part of the initial breaking of hip culture and the psychedelic revolution in the 60s.

S: I hadn't seen McKenna's book *The Archaic Revival*. I was in Seattle, involved in the arts scene, and I knew people who belonged to underground sadomasochistic clubs — people who were pierced and tattooed. And I saw this aboriginal stuff coming through when I started thinking about culture and how we're reintegrating the archaic. But we don't know that the kid sitting in a coffee shop who has piercings is thinking, "Well I'm doing this because I'm desperate for an initiation rite," or "I'm being initiated into the popular culture of the chaos revolution." I think it's more about cultural patters. When you talk about mathematics being redefined as space-time patterns, to me what you're talking about is the reacceptance of space. And here we get into really simple terms like left brain, right brain. When you start being able to look at mathematics on a computer screen, you're using a part of the brain, I think, that is much closer to what we call the collective unconscious. And if that's some noosphere, or whatever, there's no way I can prove it. Except to say that based on the statistics of all this information, I don't think I'm proposing a quack theory when I say that popular culture can be read symbolically as an extension of waveforms that represent chaos in all these different ways.

R: In the 60s, in my psychedelic period, I discovered for myself that the mathematics that I knew could be seen as an overlay on the ordinary, daily life experience, which informed it. That is that everything that happened fitted into a kind of mathematics of space-time patterns, that made it a little easier to understand the complexity of what was happening. So I was, in my own experience, kind of led out the mathematical ivory tower. Without becoming an applied mathematician in any way I began seeing mathematics as being more important, perhaps, than I thought it was. Before this I thought it was important because it was beautiful in itself. And it was useful only in the most arcane sciences like quantum mechanics and relativity theory and that stuff. I hadn't really taken seriously the idea of a mathematics of ordinary life like astrology and number mysticism. But what led me into talking about history was the popularity of Gleick's book, *Chaos The Making of a New Science*. That was phenomenally popular just because of the right place and the right time. And that wave was happening anyway in the chaos revolution, maybe in the way you're talking about it. Kind of an externalization of the collective unconscious. Or you could say the opening of a window between the collective unconscious and the collective conscious, so that a larger piece of territory moved into consciousness. And we can call it the chaos revolution.

Anyway with the popularity of that book these journalists started to call me up, asking really difficult questions, like, "What does chaos really mean?" "What does the mathematics of chaos have to do with what we call chaos in ordinary life?" And in trying to answer these questions I was led backwards in time further and further. I had to start reading these books, history books. And in history books I found references to other history books with much older models of history. There were so many of them that I tried to order these as a kind of a taxonomy of historiography. And I came up with "the history of history." I saw that when you spread them out on the table like a game of solitaire, you're playing cards in which each card is a historiographical model of the whole of history. Then you see

I associate the chaos revolution with the utopian ideal of saving the world

that the familiar mathematical forms based on the universal morphogenesis known first in biology, then in the physical and social sciences, is also the morphogenesis of ourselves — our story. At the same time that chaos theory was a historical event of significance — a morphogenetic event — a revolution also provided a new card on the table of historiography. So at the same time it was an historical event, it also gave a new model for all historical events, including itself. It has a kind of self-referential structure that is only familiar to us because of chaos theory. It's cool!

S: I think maybe what I'm doing or trying to do in my own small scale way is access that part of history (pop culture) that people like yourself aren't thriving in and living amongst. So that my understanding of these big patterns in history came from these very small patterns I was seeing locally on a very small scale level. And I found that this superhero, Batman, carried so much symbolic weight that people don't grasp. As soon as I gave that Batman paper to my editor friends, it was very comprehensible to them. And I don't think they're running around the world thinking that there's a chaos revolution — except that I'm convincing them that there is one.

I know you're very hopeful about what visual mathematics can do, especially getting it in at the youngest age possible.

Why are you so earnest about that, what do you think could happen? Are you deliberately trying to push that paradigm along?

R: Well, yes. The damage that science can do to the environment (through the lack of understanding of the web that connects us) is not the criminal activity of individual sciences. And its not simply the fact that science is a dogmatic religion. It's more that science is the surgical knife. It's such a powerful tool of the culture at large, which has a dangerous obsession with order. So I associated the chaos revolution with the utopian ideal of saving the world. I consider the chaos revolution as a revolution that is happening now in all levels of culture. And it's important. Like other all revolutions of the past, there is a backlash movement that tries to conserve the old order. And this backlash might succeed from fear. At the time the Italian Renaissance was followed by the so-called enlightenment — and the idea of all the progress that was made — the troubadours were annihilated in the Albigensian crusade. Hundreds of thousands of enlightened people were burned! So my interest is in the support of the chaos revolution with the goal of succeeding somehow and creating a new order — or a new disorder even — for better or for worse. I'm abandoning this one, and even if another one is an experiment that might fail, I'm up for it. Which is a fairly radical position, and if I didn't have this kind of childish foolishness that's been part of my personality since birth, I probably never would have taken LSD the first time!

But that's my position now. So how do you get serious about furthering a revolution? Well it is going nowhere if it doesn't get into school. Chaos has to go to school, because the job of school is to maintain the old system. The maintenance of a culture is an important concept. I'm not arguing against it. The structural stability of culture is very important to everybody's success in life even. And the function of the school in a society is as a stabilizer — a skeleton. If you want the system to change then you have to focus on the schools — so we want chaos to go to school.

S: That would be a great cartoon — "Chaos goes to school!"

R: I'm actively involved in a school actually, making a new curriculum that is not based on chaos, but which focuses on the chaos revolution as one of a sequence of revolutions that characterize our

picture of history. So world cultural history in the curriculum for this elementary school is mapped out into grades. The agricultural revolution happens in the first or second grade, and I guess and the first city-states happen in the fifth. Ancient Greece happens in the sixth grade, and in the eleventh grade you get the chaos revolution. If this curriculum were followed, children would not be immersed in the chaos revolution at kindergarten because they have parents. And their parents have their own view. So this is like the traditional curriculum, and it aims to move people from A to B. So that's what we mean when we say chaos goes to school. It's not just having a course in chaos theory. I'm also interested in seeing the chaos revolution as an historical event, and seeing — through an appreciation of the mathematical dynamic — the whole of history as we know it... at least of the holocene of the last 12,000 years.

S: So how does something like that happen? Does chaos just slip it's way into the curriculum somehow, or do you have to lobby for it? Maybe we can use the web to get new ideas through...

R: You know, I went to Portland to give some lectures, and part of the deal was I should meet with several high school classes to discuss whatever they wanted to talk about. So I discovered in this class of juniors and seniors that the students had a pretty good idea of what chaos was all about, and the teachers had none. Not all, but mostly. And the teachers thought it was cool that the students were interested in this and that, but the funny thing is that the understanding of chaos they had came from *Jurassic Park*. So I asked them about the chaos concepts that they knew, and I was surprised that they weren't too bad. So I went and I read the book!

S: I did the same thing. I know a lot of people who are familiar with chaos through that book.

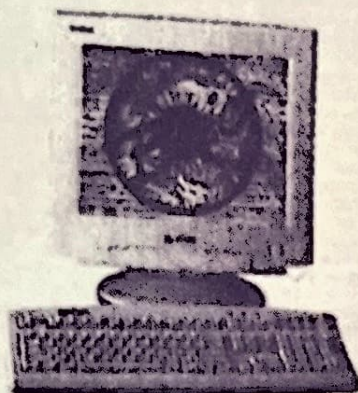
R: And it wasn't too bad. Because the author is a scientist and he appreciates the idea. And that was how the influence transcended school. I'm interested "chaos goes to school," but apparently the really important thing is that chaos goes to Hollywood!

S: Yeah, you got to start thinking marketing. "Chaos needs an agent."

R: Exactly!

"Why didn't the chaos revolution happen later?" that's where the controversy over psychedelics plays into the equation.

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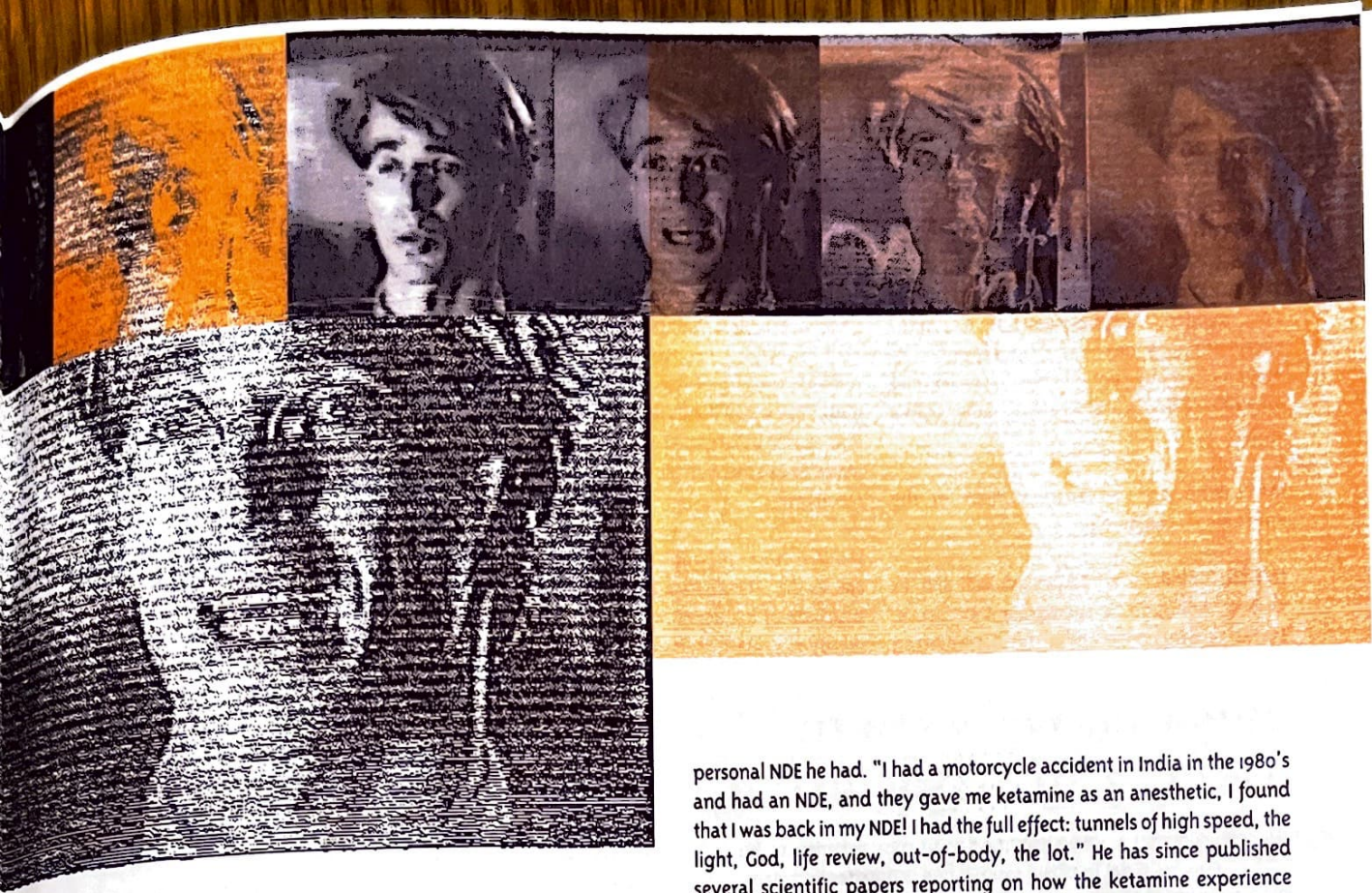


DOCTOR KARL

by michael pinchera

Speaking directly from the *K-Hole*, Dr. Karl Jansen is readying to tell the world a tale of drug therapy and addiction that promises to breathe new life into the intellectual psychedelic underground. Dr. Jansen has just left the Maudsley Hospital in London, where he was specializing in the treatment of addictions, in order to complete his much anticipated book, *Ketamine: Dreams and Realities*, slated to be the most definitive single work on the subject ever. You may also add to his credentials that he is a member of the Royal College of Psychiatrists, he holds a Ph.D. in clinical pharmacology, is a member of the Expert Witness Institute, and is listed in the Law Society Directory of Expert Witnesses. Jansen is a tall slim man, 33 years old, sporting John Lennon-style circular specs, a mischievous smile, and dark blonde bangs twisting fashionably across his forehead. He speaks with a polished and fun-to-hear accent distinctive of his time spent in New Zealand and England.

Jansen first became interested in entheogens at age five. "I was fascinated by the mind-body interface," Jansen reports. "I would watch my finger move and ponder how it could do that without me actually thinking 'finger - move!'," and I would look around the room and wonder where in my head it was being reproduced. There was obviously a great



T I Z I N G

mystery there. So I was pondering the nature of reality. Then I heard about drugs which profoundly altered that reality." In fact, Jansen's father was very interested in entheogens such as LSD and mushrooms, "[he] used to take the whole family looking for grass infected with ergot, mushrooms, [and] Datura plants," the good Doctor recalls. Even so, his father has yet to try ketamine, and his family as a whole sees it as an addictive drug, with few positive uses.

So when did Jansen's fascinating research with entheogens actually begin? "I didn't actually take any entheogens, other than alcohol, which certainly qualifies as an entheogen being one of the oldest sacraments, until I was about twelve," says Jansen without irony. Aside from his earlier trials with alcohol, his first experiences with other entheogens came via the amazingly popular plant teachers Cannabis and the mescaline bearing San Pedro cactus.

These early memories and visionary excursions imbedded themselves deeply into Jansen's outlook upon his future. As a child, he dreamed of becoming a neuroscientist, psychiatrist, and a writer — all of which he has achieved. Initially intrigued by ketamine (known on the street as "Special-K", "Vitamin-K", and just simply "K") through an account in Grinspoon and Bakalar's book *Psychedelic Drugs Reconsidered*, Jansen classifies it as the most interesting entheogen he has crossed paths with to date. Ketamine is used commonly throughout the world as an ideal anesthetic, rarely hindering autonomic respiratory functions and considered to be very safe.

Quite often, a ketamine user will experience the exact same visions as reported in near death experiences, or NDEs. In fact, aside from Grinspoon and Bakalar's book, Jansen's interest in the drug was piqued due to a

personal NDE he had. "I had a motorcycle accident in India in the 1980's and had an NDE, and they gave me ketamine as an anesthetic, I found that I was back in my NDE! I had the full effect: tunnels of high speed, the light, God, life review, out-of-body, the lot." He has since published several scientific papers reporting on how the ketamine experience mimics the NDE in terms of brain functioning and blockage of neurotransmitters.

With a tolerance to ketamine building slowly, addiction isn't all that uncommon, and Jansen understands this. "I have met people who would have liked to live out their days on a ketamine drip in bed." Jansen admits. "Things can get very compulsive. Ketamine can be like a hallucinogen, a stimulant, an opiate, alcohol and cannabis all at the same time, especially once you learn to surf the 'K-Wave'. That's a very addictive combination." Jansen's observations are based upon the exhaustive research he has conducted with ketamine, research spanning over fifteen years, with the majority of his studies focusing on the actual neurophysiological action of near-death experiences, dreaming, and the similar state which the drug produces.

Jansen has never spoke much to the mystical side of entheogens, and his ketamine research has generally tended towards the scientific and empirical. He is a great admirer of the late Dr. Timothy Leary, in life and death, "a life truly lived like a work of art." Although Leary entered the world of entheogens with a very scientific and matter of fact viewpoint, in time, he shifted his ideas of hallucinogenic use to fit more of an enlightened mindset. It has been promised that Jansen's long-awaited book will reveal his more mystical side — possibly presenting ketamine as a spiritual tool, much as Leary would have liked.

MAP: Were you friends with Nicholas Saunders?

JANSEN: Yes, he was one of my best friends here, although he was older than me. We used to meet for dinner.

MAP: What did you think of him both as a person and as a scientist?

JANSEN: I knew Nicholas very well, and met him frequently for both social and business purposes. He was a person of the first rank — very active,



superb sense of humor, always listening, always open-minded, always dynamic. He was many excellent things, but he was not a scientist. He was an alternative entrepreneur, traveler, and an editor of books and websites, rather than a writer.

MAP: Who do you admire most in the entheogenic community?

JANSEN: Timothy Leary for his intellect and his writing, although he lacked common sense; Stanislav Grof, once again, for his intellect;

i.e. it would not be as if those two people were their normal egos during the communication.

MAP: In a classic, or non drug-induced NDE, your research states that it is the neurotransmitter glutamate which floods the NMDA receptor sites and causes paranormal experiences. Does this mean we can shoot up glutamate and get similar reactions?

JANSEN: No — it is not the glutamate which causes the altered state of consciousness, it is blockade of the action of glutamate at NMDA receptors. Glutamate does not cause paranormal

Ketamine gibberish is identical to the loosening of associations seen in schizophrenia.

Marcia Moore for her rich warmth — may she rest in peace. Well, that's two dead ones! What does that say about the entheogenic community? I admired Nicholas Saunders as well, for his good humor although not his intellect. I traveled with him on occasion — like Leary, he knew how to grasp life with both hands. I do not admire those who are currently trying to create some sort of cult of personality around themselves, although I accept that Tim Leary did this.

MAP: What do you think of the idea that when someone is in the midst of a K voyage, and they see or hear other people, that these are other people who are also on K at the same time, somewhere?

JANSEN: Interesting, but I doubt it. They may be people who are dreaming, or having an NDE. I am not a fan of molecule attached morphic fields. If there is a morphic field, then it seems to me that it would attach to a mental state rather than a molecule. Thus it is the state produced by K which is important, not the K, so perhaps you meet other entities in that state.

MAP: Do you think that people can communicate with other people while dreaming, having an NDE, or under the influence of ketamine?

JANSEN: Yes, except that the transcendence of self which would allow this would be mutual,

experiences, but blockade of its action at certain sites in certain areas can do so.

MAP: What kind of effects does ketamine have on language processing? Any clues as to what would cause a person to start babbling in gibberish while under the influence?

JANSEN: This is due to scattered blockade of cortex to cortex nerve pathways. All of these nerves use glutamate as their neurotransmitter. Once again, the answer is partial blockade of NMDA receptors, this time in the language areas of the brain. Ketamine gibberish is identical to the loosening of associations seen in schizophrenia. James Kent gives some great examples of what a psychiatrist would call neologisms in an article he sent me.

MAP: How worried should we be about ketamine neurotoxicity?

JANSEN: The answers are not all in on ketamine and neurotoxicity, but there are grounds for concern regarding chronic use.

MAP: What possible clinical or therapeutic advantage could there be reproducing an NDE in patients by using ketamine?

JANSEN: NDEs are often followed by positive life changes: more altruism, healthier philosophy, more life satisfaction, less neurosis, reduced death anxiety, less depression, less substance dependence. However, this only works if you do it once or twice. Novelty is essential. You will not have these effects if you take ketamine all the time. You are most likely to have them if you have never taken any drugs in your life, are conservative in outlook, and avoid change. These are the people who profit the most from one or perhaps two psychedelic experiences in appropriate set and setting.

MAP: Would this be purely psychological healing or can such an effect help someone physically?

JANSEN: Any psychological healing will aid physical healing. They are closely linked. Don't the psychedelics teach us the Perennial Philosophy: "All boundaries are an illusion"?

MAP: What other psychoactive substances have you found to be interesting and worthy of further study?

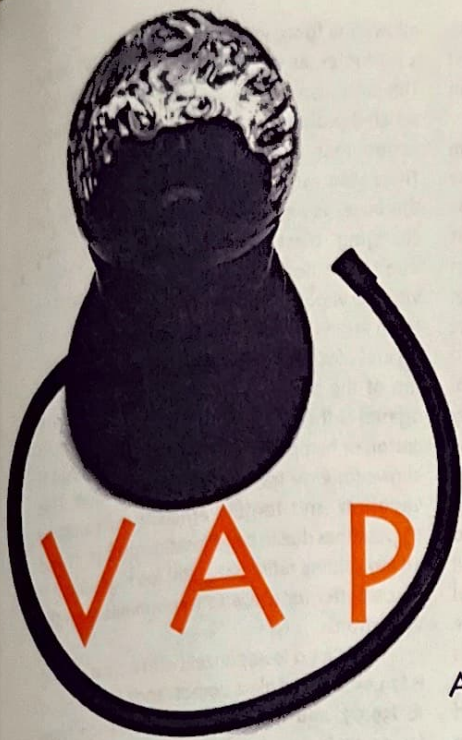
JANSEN: They are all interesting, and everything is always worthy of further study, from a mite of dust to a mighty black hole. Narrowing things down a little, all the psychedelics are of great interest; Ibogaine, Salvinorin-A. LSD will always be enormously interesting.

MAP: Any final tips for the ketamine explorer?

JANSEN: Look out for my book in 1999. It will be the most comprehensive book ever published about ketamine. Those who think that I am anti-spiritual and very biological will find that I have drastically altered my views after several life-changing experiences. The popular culture aspect is fully covered. You won't be bored. Anyone with a story, anecdote, or general thoughts about K should send me an e-mail at: K@BTInternet.com

Michael Pinchera is a severed head. Really, that's all he is. His head floats in a fish bowl and he types via a pencil in his mouth. He spends his time laughing madly and editing his the *Entheogen Explorer* - <http://www.entheogen.com/explorer/> He can be reached at explorer@lycaeum.org





A USERS' GUIDE TO GETTING HIGH, BY JON HANNA

Vaporizers are gaining in popularity, due to the beliefs that they are a healthier delivery method, and that there is less waste of active smoking material. A 1996 MAPS/NORML test showed that vaporizers were healthier than other delivery systems, with regard to the total cannabinoids tested (CBD, CBN & THC) to tar ratio. However, vaporizers appear to be fairly comparable to a joint, with regard to the THC to tar ratio. For health reasons, it has been proposed that "an ideal vaporizer could minimize production of tars by holding the temperature just above 155° C, the point at which THC vaporizes, which is well below the temperature where carcinogenic hydrocarbons are thought to be produced."

When comparing the actual THC transfer rate (the total amount of THC delivered to the user, when considering possible loss of the active chemical due to slipstream [secondhand] smoke, adhesion to the pipe stem and bowl, and destruction of THC due to incineration), surprisingly, the joint scored higher than the vaporizer. This is likely due to the fact that THC coats the "stem" of the joint as one inhales, and is consumed as the joint burns down. With vaporizers it appears that in most models currently available, a large percentage of the THC vapor clings to the inside of the glass dome. However, these vaporizers do have the benefit that one can clean out their dome with a little alcohol, and soak this cannabinoid-laden alcohol onto some other herb (or rolling papers), to reuse it. Due to this reclamation ability, vaporizers may in the long term be the most economical delivery system.

There are numerous ways to manufacture a vaporizer. People have experimented with different heat sources, and different methods of containing and consuming the vapors. The easiest method of creating a vaporizer at home uses three easily accessible parts: an electric stove or hot plate; a large frying pan; and a glass blender with the top and blades removed. To use, simply place the smoking material in the pan, cover it with the inverted glass blender, and place on the heat until the first sign of vapors appears. Then turn off the heat and inhale through the hole where the blades would go. If you don't have a glass blender, you can use a glass jar. Just tip the jar at a slight angle off of the pan (use a pot-holder, as the glass will be hot) and suck the vapors out through a paper straw. This method can be adapted for use with other smokeables as well. For years, opiate smokers have "chased the dragon," heating small amounts of opium or heroin on tinfoil and then sucking the vapors off as

they rise. Other vaporizers have been made with automobile cigarette lighters as the heat source, and various pieces of lab glassware.

Below I discuss one "homemade" vaporizer, and a few commercially produced vaporizers, listing the benefits and drawbacks of each model. A common complaint about many vaporizers is that they don't vaporize all of the plant material — only that which is touching the bowl. For this reason, all of the vaporizers described below will work most efficiently if the dried plant material is reduced to a coarse powder (in a coffee bean grinder or by sifting it through a steel kitchen strainer), and the powder is spread out in a thin layer covering the entire surface area of the bowl (on those units that have bowls). Since Cannabis isn't the only thing smoked out of vaporizers, I will also comment on their utility for vaporizing tryptamines.

The Erlenmeyer Flask Pipe

This "homemade vaporizer" is easy to produce and inexpensive. It is the combination of a two-holed number 4 rubber stopper, two pieces of bent glass tubing, and a 125 ml Pyrex® Erlenmeyer flask. The parts to make this pipe cost \$6.50 from a mail-order discount laboratory apparatus and chemical supply company.

To use, the flask is held by the neck near the top, as close to the rubber stopper as possible. When held at this point, the flask won't get too hot to be held comfortably with a bare hand. A good heat source is a Blazer Pocket Micro Torch. These micro torch lighters are preferable, as they don't coat the glass with carbon/soot — allowing one to see what's going on better. However, these lighters produce a very hot flame, which should be moved around (not kept in one place), as it is possible that it could melt the glass. Holding the lighter about an inch from the flask, contact between the flame and the glass is needed for about 5 to 8 seconds, in order to vaporize but not burn the plant material. After this point, the plant material will quickly burn. Due to the very short time span between a successful vaporization, and accidentally burning the material, this pipe may be a bit of a hassle for use with Cannabis. However, it is an excellent pipe for use with tryptamines. It is the easiest to use and most effective that I have seen. It should work equally well with opiates.

Those who want to heat their smokeables to the exact temperature where the active chemical vaporizes, could combine the above-mentioned flask pipe with a lab-grade Corning hot plate. These hot plates

have a heating range of 40° to 550° C, accurate to 2° C. Aldrich Chemical Company sells a small 4" x 5" version for \$148.00. With the flask pipe described above, and this hot plate, you may well have the healthiest, most effective vaporizer available.

The Vaportron2

Produced in Canada, the original Vaportron was one of the first available commercially-made units. The design for this pipe was based on a soldering iron heating a brass bowl contained under a glass dome. It had some flaws. People reported that it occasionally got too hot, burning the plant material instead of vaporizing it. As well, a couple people I know had pains in their lungs after using this unit. They believed that these pains may have been caused by fumes from the plastic part of the unit being vaporized and inhaled. I also recently received a complaint via e-mail from someone who said that his Vaportron "stopped heating... after very limited use." The company that produced this unit went out-of-business in late 1997, and the name and design rights were purchased by a California-based company. Enter the Vaportron2.

The Vaportron2 has a number of improvements. The heat is now adjustable. The unit is made of a different type of plastic, which doesn't appear to produce any noxious fumes when heated. There is a medical-grade seal between the base and the glass dome, which contains the vapors better. The bowl is larger, but sits lower in the unit, so the glass dome doesn't heat up as fast. Like the original Vaportron, this new model still has an "on" light — a nice feature that reminds you that you've left your machine plugged in.

The adjustable heat knob has settings from 1-10. However, it doesn't relate what the actual temperature of each setting is. It would be very helpful if it did this, as it would give the consumer a good idea of what setting to use depending on what was being vaporized. As well, the first four settings are totally useless. The soldering iron doesn't heat up at all when set on numbers 1-4 (and the light that shows the unit is "on" doesn't light up either). On setting 5, the soldering iron warms to the touch after one minute.

To get an idea of what temperature the bowl was heating to, a candy thermometer was wired to the soldering iron. The thermometer's readings can only be considered approximations. The brass bowl sits only on the tip of the soldering iron, and it probably transmits heat differently than direct contact with the iron does. The unit was tested twice at setting 5 on two different days, and the results were inconsistent. The first test took 6 minutes for the iron to reach 150° C, and 14 minutes for it to reach 200° C. The next day's test took 10 minutes to reach 150° C and after 40 minutes it

had reached 185° C and held there. The variation in heating may have been due to different ambient room temperatures, or perhaps the iron just doesn't heat up in a consistent manner.

One would probably receive the maximum health benefits from keeping the unit at the lowest setting — number 5 — as this gives the longest period of time that the pipe bowl is heated to the appropriate temperature (just above 155° C). However, some people might not want to wait this long to use their pipe. Since the iron heats inconsistently, it isn't possible to give precise instructions regarding the optimum amount of time to leave the unit on at any specific setting. Higher settings heat the bowl much more quickly, and can rapidly reach the point where the herb burns. For the sake of speed, health, efficiency, and simplicity, I would suggest setting this unit on 6, waiting until vapors rise, and then turning it off. The bowl should stay within the appropriate temperature range for a few more minutes before it cools down too much to be useful; by this time all of the vapors can be inhaled. Indeed, I would suggest that the best way to use any soldering iron-based vaporizer with Cannabis is to wait until you see vapors rising, and then turning the unit off. This should make sure that the pipe bowl doesn't get too hot, and release unwanted tars or burn the plant material.

The Vaportron2 is fairly inefficient for use with tryptamines, as the large glass dome (1750 ml) allows for way too high an air to vapor ratio and too much condensation. One must virtually double their dose in order to get half of it consumed.

The Vaportron2 is \$79.95 from: Vaporware, 4521 Campus Drive, STE. 346, Irvine, CA 92612. (888) 276-7927, (714) 854-8581 (international orders).

The Cloud 10 Vaporizer

Another soldering iron-based unit, the Cloud 10 Vaporizer is similar to the Vaportron2, except that it doesn't have an adjustable temperature knob. However, it has a smaller glass dome (500 ml). This is a good feature, as there is less surface area for vapor condensation. The glass dome is flat on the top (like an upside-down fishbowl). While this is a little less pleasing aesthetically, it is much more practical for setting the dome down when it isn't on the unit (it doesn't roll all over the place). The Cloud 10 Vaporizer also has a light—letting you know that the unit is on. However, this light is placed inside the chamber, and it illuminates the vapors from below, which

allows you to see what is going on in your dome a bit better, as well as being visually pleasing. This unit also has an attractive ceramic base, which is probably less likely to put off any toxic vapors than the plastic bases on some units. There are a variety of color and style options for this base, as well as various hand-blown "color changing" glass domes (which, unfortunately, don't have the flat top, and also make it hard to view the vapors). The Cloud 10 Vaporizer converts to an aromatherapy unit, by leaving the dome off and placing a ceramic essential oil holder on top of the bowl. However, the best accessory offered is the carrying case. This is made from cotton or hemp fabric and foam rubber, and it allows for easy transportation of the unit. This vaporizer isn't terribly efficient for smoking tryptamines due to condensation problems and an air/volume ratio that is still too high. But it is much better for use with tryptamines than the Vaportron2.

The Cloud 10 Vaporizer (with a clear dome) is \$79.95, colored glass domes range from \$35.00 to \$59.95, and the carrying cases range from \$14.95 to \$37.95 from: Cloud 10, POB 62351, Colorado Springs, CO 80962, (800) 260-VAPR, (719) 520-1997, cloud10@sprynet.com, <http://www.cloud-10.com>.

Hemp BC's Vapourizer

This is the smallest soldering-iron type unit on the market, making it quite portable. Nevertheless, it still has a nice large brass pipe bowl. Its glass "dome" is only 250 ml. This unit doesn't have an adjustable heat knob, nor does it have an "on" light. Hemp BC's Vapourizer is also the least impressive looking. Its "dome" is a octagonal jelly-jar, which screws into a metal jar top on the unit's base. Despite the low-budget look of this unit, it is probably the most efficient pipe of this type for both Cannabis and tryptamines due to its small size. Hemp BC's Vapourizer is \$54.96 postpaid from (800) 330-HEMP.

The Mystifier

The Mystifier looks like something created by a high-school stoner in shop class. Unlike the previous described models, The Mystifier does not use a soldering iron for its heat source, it uses a Milwaukee heat-gun. The gun is strapped to a wooden dowel that attaches to the unit's base, and the heating element inserts into a large glass "bowl" that is stuck inside the cork lid of a big glass candy jar. The bowl has a large, but typical, pipe screen that the herbs sit on. This pipe would not work for tryptamines or anything that might melt-then-vaporize, as the liquid would run through the screen.

One could store any innocuous herb in the glass candy jar, and over time it would become



coated with the vapor residue from the active ingredient of some not-so-innocuous herb. But, aside from this benefit, the large jar is a big drawback. There is a huge amount of surface area for the vapor to condense on. And while the heat gun has a number of settings, it's much harder to figure out the correct setting, and much easier to burn the herb, than with the soldering-iron-based units.

The biggest drawback of this unit is that the heat-gun has a fan which blows the heat through the herb. The air being blown through this unit is pretty damn hot—definitely not the most comfortable thing to inhale. Even worse, unless you are continuously sucking off of the draw pipe while the gun is on, you will blast most of your vapors right out of the pipe! No one could possibly continuously suck from this unit. You can block the draw pipe for a short period of time, but if you block it for too long (as we did), you will notice smoke backing out of the top of the heat gun, along with the unsettling odor of overheating electrical wires. This design flaw makes the unit almost completely useless.

But not quite. The large size of the bowl makes it perfect for vaporizing less-desirable materials, such as fan leaves. These could even be vaporized fresh — though one would be inhaling a bit of steam if used in this manner. As well, people have reported success using heat gun-based vaporizers with *Salvia divinorum*. Normally with *Salvia divinorum* one needs to consume as much smoke as possible in the first couple of lungfuls. This unit's bowl can hold over three grams of plant material — allowing it to quickly generate large quantities of smoke. However, the smoke from this much plant material is quite dense, and may cause immediate coughing.

The Mystifier is \$150.00 plus \$8.00 S/H (USA), \$17.00 (foreign) from: Golden Enterprises Unlimited, POB 10504, Eugene, OR 97440, (888) MYSTIFY.

The Flash Evaporator

This pipe's design is unique and attractive. It has three electrodes contained in a brass and mahogany base, which plugs into the

wall via an AC adaptor. The part of the pipe that heats up is a metal piece, embedded in a wooden tube. This tube is placed onto the base, and rotated so that the electrodes make contact at the correct spots on the tube. When contact is made, a light comes on in the base. The tube needs to be left "on" for at least 15 minutes to heat up enough. A small amount of crushed herb

is placed lightly into the brass "bowl" of the "pipestem" part of this unit. The tube is removed from the base, held horizontally, and the pipestem is inserted into the metal piece inside the tube. One immediately inhales slowly, and then removes the pipestem from the tube. The tube is placed back on the base to heat up again, and the pipestem's bowl is cleaned out with the aid of a brasspick. This "one hit" device works by drawing hot air over the dried and powdered herb, vaporizing the active ingredients without burning the plant material. The drawback of this unit is that it is a bit of a hassle to clean and reload the bowl after each single hit. However, this unit is very effective. By the time you've got the second bowl ready to go, you will probably realize that you don't need it (heh). Because of the small amount of plant material used with each "hit" and the fact that there is no loss at all from condensation or slipstream smoke, the Flash Evaporator may well be the healthiest, most cost-effective vaporizer currently on the market. But it won't work with tryptamines.

The Flash Evaporator is \$159.00 plus \$12.00 S/H (Maryland residents add 5% sales tax), and is shipped by UPS (which won't ship to P.O. Boxes) from: Green Metals, POB 113, Kensington, MD 20895, flash@flashevap.com, <http://www.flashevap.com>

Are Vaporizers Legal?

As far as I know, no one has been busted yet for selling vaporizers. The approach most companies take is that their vaporizers are sold for tobacco or legal herb use only. Some companies emphasize the variety of medicinal herbs that can be used in their pipes, such as coltsfoot, mullein and elecampane. Or, they push the fact that these devices can be used in aromatherapy or as incense burners. Nevertheless, it is quite clear that should the feds wish to pursue the matter these devices would fall under the federal Mail Order Drug Paraphernalia Control Act. Since all of the vaporizers described in this article are sold via mail order, I can only assume that the feds have bigger fish to fry. As well, mere possession of a vaporizer may be illegal, depending on your state or local paraphernalia laws.

My Dream Vaporizer?

Just in case there are any design-oriented entrepreneurs reading this, I figure that I might as well list the features that I'd like to see in the next vaporizer to hit the market. Of course, it would be electric. It would have a small, sturdy glass chamber no bigger than 200 ml in volume. It would have a large bowl, with an adjustable temperature knob that gave accurate readings of the bowl's temperature. It would have a light in the chamber that let you know that the unit was on while illuminating your vapors. It would automatically shut off after being left on for over 40 minutes — just in case you got too whacked

to notice that you had left it on. It should come with an attractive carrying case. Make it battery-powered, and you'll conquer the market.

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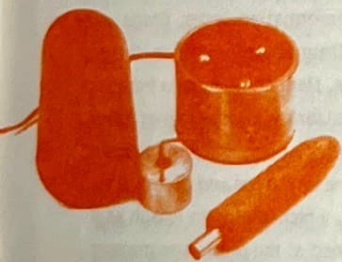
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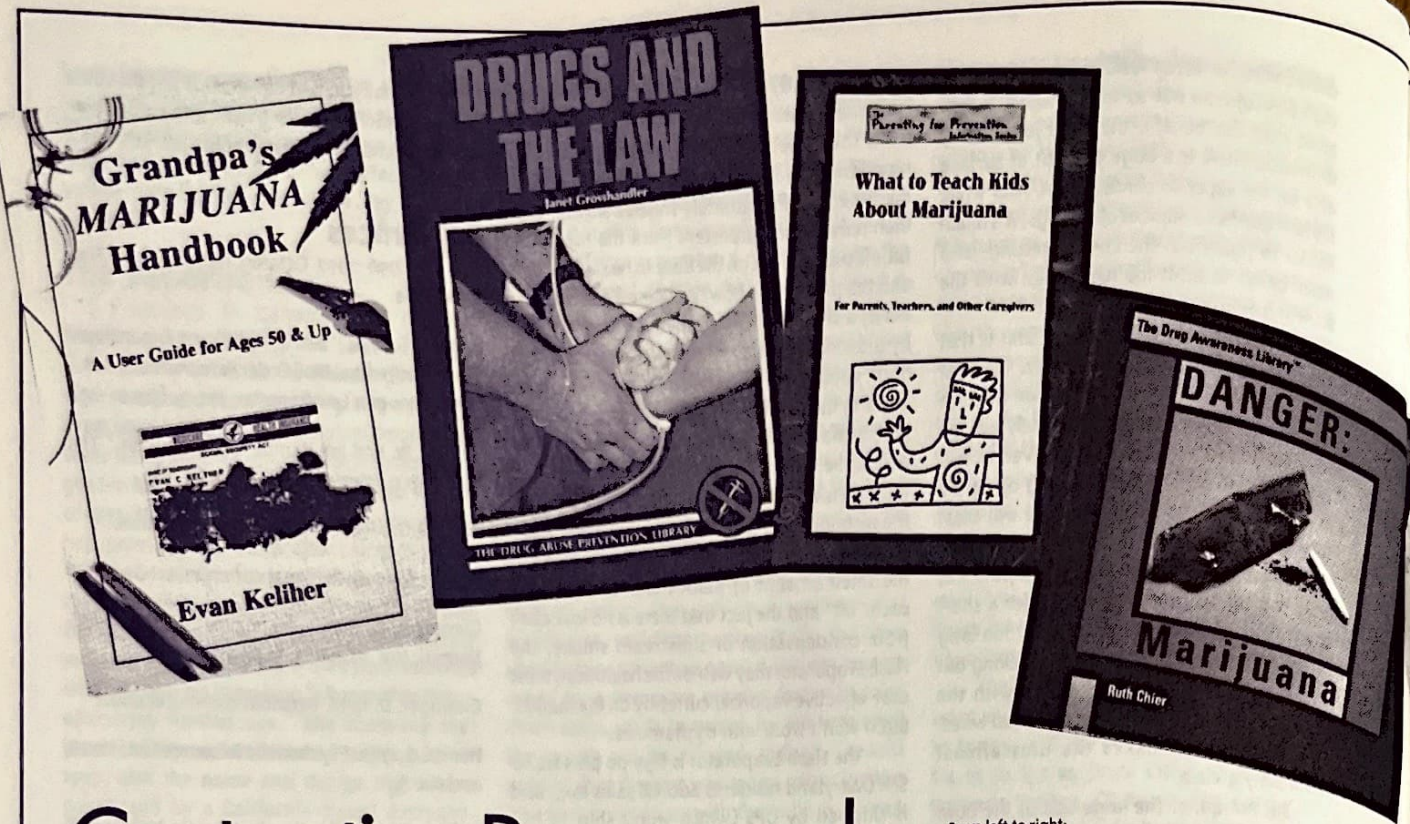
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Jon Hanna has been described as being, "like Ralph Nader on drugs." He is the author of the *Psychedelic Resource List*. In his spare time he teaches a class on Visionary Plants and Drugs at the University of California at Davis.





Contrasting Propaganda

Four books for young and old have wildly varying viewpoints on drugs, but which ones have the facts?

I must admit that I laughed out loud when I first came across *Grandpa's Marijuana Handbook: A Users Guide for Ages 50 & Up*. I'm not over 50, but the title was just too delicious to pass up. Grandpa in this case is Evan Keliher, a glaucoma sufferer and retired school teacher who has been using marijuana to alleviate his symptoms for over 30 years. Now that California's Prop 215 has made his medication legal (sort of), he's mounted a campaign encouraging seniors the world over to grab a joint and get to curing what ails 'em.

I laughed out loud many times while reading this book. Keliher is a funny guy and *Grandpa's Marijuana Handbook* is a good read even if you're not a senior contemplating lighting up for the first time. Keliher has lots of advice for elderly stoners. Games to play while stoned — lawn bowling is good, bridge or poker for money are not advised. Things to avoid while medicated — the law and your grandkids. Tips for seniors trying to buy pot — if a gang member takes your money in a dark alley and gives you lawn clippings in exchange, don't demand a refund.

Although Keliher assures us with a wink that

his only interest in marijuana is medical, and that any euphoric or interesting mental states are unfortunate side effects, a large part of the book is devoted to an examination of these 'unfortunate' effects. For those novice users who don't know what to expect, he dispels a couple of basic myths and fears, and lays out what it feels like to be stoned. The book's greatest value, however, may not be in the facts Keliher includes, but in his demonstration that a long term marijuana user can enjoy a successful career, even go to grad school, complete a dissertation, write a book... all the while smoking pot on a regular basis.

The novelty value of this book lies in two things. The first is that it is aimed at senior citizens [Keliher is the one who classifies everyone over the age of 50 as a senior citizen, not me], a group not known for their rampant marijuana use. The second is that it is a rare example of drug propaganda that is actually pro-drug — his goal seems not to be to inform seniors of the 'objective' facts of marijuana use, but rather to actively encourage the use of marijuana (because he likes it). This got me thinking about the extremes of drug literature,

From left to right:

Grandpa's Marijuana Handbook: A Users Guide for Ages 50 and Up, Evan Keliher. Pedagogue Press.

What to Teach Kids About Marijuana, The Parenting for Prevention Information Series.

Drugs and the Law, Janet Grosshandler. The Drug Abuse Prevention Library.

Danger: Marijuana, Ruth Chier. The Drug Awareness Library

both in the age of the target audience and the views of the authors. So I decided to take a look at the opposite end of the spectrum — to find out what's new in the world of drug propaganda aimed at children. Has the rhetoric changed considerably since the "this is your brain on drugs" and "Just say No" days?

The answer, not surprisingly, is that it hasn't changed a whole hell of a lot. I took a look at three recent publications: *What to Teach Kids About Marijuana*, published by the Parenting for Prevention Information Series, *Drugs and the Law*, by the Drug Abuse Prevention Library, and my favorite, *Danger: Marijuana* from the Drug Awareness Library's *Dangerseries* (other highlights include *Danger: Crack* and *Danger: Inhalants*). Of the lot, *Drugs and the Law* is the most balanced, which stands to reason as it seems to be aimed at the oldest age group — middle school to high school age kids. The author, Janet Grosshandler, is a little heavier on the antidrug moralizing (you know, how to avoid peer pressure, etc.) than on the drug laws the book purports to be about. She does include recent medical marijuana statutes, a discussion of mandatory minimums, and

current efforts to reign in tobacco companies. The 'Out-of-country Laws' section, however, veers dangerously close to absurdity in its in-depth discussion of the movie *Midnight Express* — apparently required viewing for lawyers specializing in cross border drug cases.

What to Teach Kids About Marijuana is pretty classic antidrug propaganda, actually aimed at parents and teachers rather than children. The authors throw around statements like "Three times more potent and toxic than it was a decade ago, marijuana poses a serious threat to the health and safety of young people who use it today," with no attempt to cite sources. This is rather ironic considering that one of their tips for "helping your child choose wisely" is to "learn the facts and teach the facts. When you speak to your child, you want him or her to find you believable."

But the prize for the hands down most ludicrous book has to go to *Danger: Marijuana*. Written apparently for four to eight years olds, it helpfully sounds out words like addicted (a-DIK-ted), stoned (STONED), and marijuana (mare-I-WA-na) which is defined thusly, "A drug that slows down a person's body and makes him or her see things that aren't there". It includes such gems as, "When someone inhales [marijuana] smoke, it goes through the lungs and into the blood-stream (BLUD-stream). Then it reaches the brain. It hurts your body along the way", and "You probably like to watch TV [apparently this is good] or play with your friends or read. If you use marijuana, you might laugh and act silly for a little while. But when the marijuana wears off, you won't want to play baseball or ride your bike or see your friends... All you'll want to do is use more marijuana." *Danger: Marijuana* also features a nice picture of what looks like a bag of oregano on the cover, and to illustrate the 'fact' that marijuana (and oregano?) makes you feel "tired, sad, and sometimes even sick to your stomach," it also includes a picture of a woman clutching her stomach in front of a row of empty beer bottles. Methinks the authors are a bit confused.

After reading all these books for kids, I know I should have a moral to end my story — a catchy aphorism that ties things up. But I am, sadly, moral-less. All I know is that however old you are, there is drug propaganda out there for you, and that after much reflection, I think I'd rather hang out at Evan Keliher's hypothetical tokin' nursing home than at the *Danger* preschool.

—Kymm C.

Tracking the Great Spirit

A white man's journey of understanding into the heart of Native American spirituality

In recent years there has been a large scale revival of Native American spirituality in Western culture. Maybe it's just a natural extension of the Hippy/New Age exploration that has been evolving for the last three decades, or maybe it's a reflection of some kind of surfacing White Man's guilt. Maybe it represents a deeper need for people to get back to what's real and pure, or maybe it's just another desperate attempt to find something worth believing in.

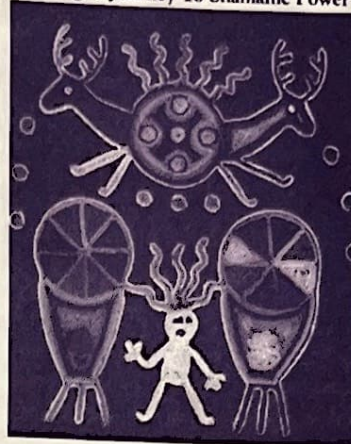
Whatever the reason, Native American spirituality—with its earthy wisdoms, colorful ritual, and animistic cosmology—has captured the minds and imaginations of countless Western seekers. In fact, the recent growth of groups like the Native American Church and the Peyote Way are not due to Native American influence, but rather due to the flock of Westerners who have rediscovered these sacred belief systems. However, one of the problems many people have with Native American theology is how it can possibly translate back into this industrialized, Judeo-Christian society of angst and isolation we all call everyday life. We don't live in the land of corn, deer, and coyote, we live in the land of concrete, smog and 7-11. Is it really possible to adopt the ancient spiritual ways of a nomadic, agrarian people and still have a successful career, drive a car, buy a house, raise a family? In *Flowers of Wiricuta: A Gringo's Journey to Shamanic Power*, Tom Pinkson says yes, we can.

Pinkson, a juvenile delinquent from the streets of New York, was not a likely candidate for shamanic initiation. Pinkson was a neighborhood punk who wore the wound of his father's early death like a grim badge of hardship. He was a nihilist. His future seemed bleak. Yet somehow he felt there must be something more, something out there that would make him feel complete. That something more was the say of the shaman—the inexplicable magic with the power to turn the bleakest situation into the brightest future.

Today Pinkson is a Ph.D. in Psychology with a successful business practice, a house, and a family. But he is also a *mara'akame*, a fully initiated shaman of the Huichol tribe. He walks the boundary between Western science and

FLOWERS OF WIRICUTA

A Gringo's Journey To Shamanic Power



by Tom Soloway Pinkson, Ph.D.

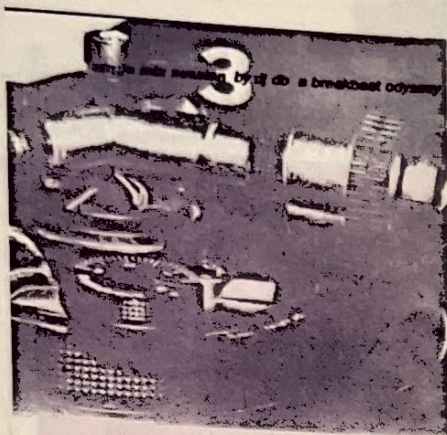
Flowers of Wiricuta: A Gringo's Journey to Shamanic Power, by Tom Soloway Pinkson. Wakan Press, 1995. 285 pages. \$14.95

Native American spirituality, and shows that yes, it is possible to live in both worlds at once. What's more, Pinkson's life work (and the focus of *Flowers of Wiricuta*) is how one person can be the bridge between these two worlds—using the wisdom of one to strengthen the future of the other, and vice versa.

Through an allegory of tales pulled together from his own life, Pinkson shows how understanding and compassion can turn bad into good, dark into light, shit into fertilizer, hopelessness into hope. He takes us through many magical experiences—from his first encounter with LSD, to his work with terminal cancer patients, to his long-term apprenticeship with the Huichols—and manages to bring it all back down to earth within the context of his fairly typical crazy modern life. He does all this with a tone of humility, and comes off as a more believable Castaneda—a mere human in a world of magic, with a human's weaknesses, fears, and imperfections.

If you're already familiar with Huichol and Native American spirituality, you probably won't find many new concepts in *Flowers*. However, what you will find is how all of these concepts can fit together to bring power and fulfillment into your own life and the lives of those around you. Through the use of simple rituals, prayer, and the "Teachings of the Elders," Pinkson takes ancient wisdom and turns it into a path of respect and cooperation for responsible living in the modern world. These lessons surpass any one spiritual belief, and the truths they hold are indeed too powerful to be forgotten.

—JK



DJ DB

sm:je Mix Session 3 - Breakbeat Odyssey
sm:je communications

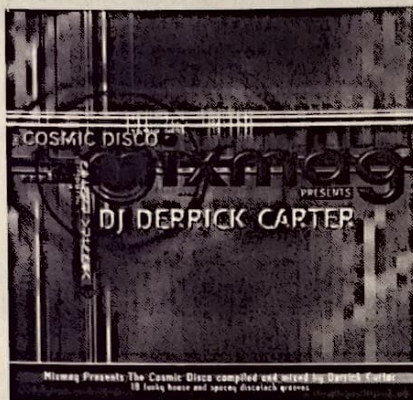
This is a good mix CD for anybody interested in electronic dance music, but doesn't know where to start. DJ DB has held a prominent position in New York's underground scene since it's beginning and continues to do so. He's been known both for his skills behind the wheels of steel and as one of the founders of sm:je communications, a record label which has produced some of the choicest acid breakbeat and acid house cuts to date. *Breakbeat Odyssey* showcases DB's skills as a DJ through fifteen seamless mixes taken from sm:je's impressive catalog of ten inch releases.

The mix starts off a with soft beat by **Omni Trio**, but quickly dives into some heavy breakbeats with the classic *Waremouse* by **2 Bad Mice** and the dope-as-hell-no-matter-how-many-times-you've-heard it *The Beat is Over (Everything's Gone to the Beat)* by **Basco**. The latter track is sure to hit even the most rigid beat virgin right between the ears where that lovable organ, the brain, will surely be delighted.

The cuts get trippier from here, with the psychically charged *Acid Worm* by **Caspar Pound** and **Axel Nose**. The sounds start freakin' and driving your mind through more and more intense hallucinogenic grooves, until suddenly the mix switches into some cutting-edge drum 'n' bass featuring **Omni Trio**, **Melt**, **DJ Trace**, **DJ Dara**, and **DB** himself. This is where this album really holds water. It starts off accessible enough to the masses through catchy breakbeat tunes that **Chemical Brothers** fans will surely dig, but it still schools you on some more experimental sounds through it's jazzy, acidic, mind-bending drum 'n' bass cuts. Not only does this make *Breakbeat Odyssey* interesting, but it gives it a lasting value

beyond the been-there-done-that poppiness of it's more mainstream tracks.

Suddenly, yet smoothly enough, DB slams the mix back again into breakbeats and nicely brings *Breakbeat Odyssey* to a halt. DJ DB has thrown down the warehouse sound onto a piece of digital plastic and brought it home to the benefit of those of you too lazy to make it out of the house on a Saturday night. And for you experienced groovers, *Breakbeat Odyssey* is a great compilation of solid cuts you'll probably recognize and want to hear again and again.

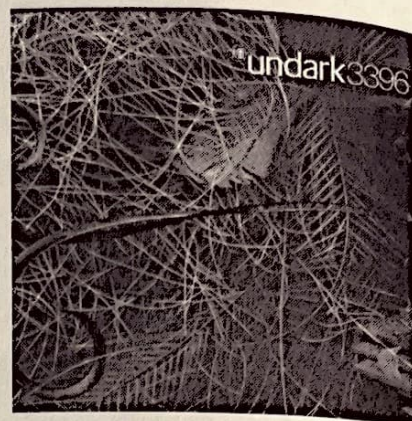


DJ Derrick Carter
The Cosmic Disco
Mixmag Presents

Chicago house DJ **Derrick Carter** brings us *The Cosmic Disco*, thanks to his status as world-famous deckmaster and the mass-marketing efforts of Mixmag Dance Music Magazine. Throw an official "distributed by Moonshine Music" seal of commercialization on the back of the jewel case and you have 18 slammin' house cuts mixed by an underground legend and available for the MTV Generation. But, don't be fooled, this is anything but music for the masses. In fact, you gotta really listen to this album to get the deep effects, and they are DOWN. This mix is deep and clean. Carter lives up to his reputation by delivering a flawless set of groove techniques. The music is happy yet dramatic enough to have an edge. And at no time does this album take itself too seriously. What works as shocking one instant becomes an absurd dramatization upon closer inspection.

This album is all about deep slammin' psychedelic house. Techy, tracky, poundin' house with loads of EQ manipulation. The music builds and builds and builds and climaxes into

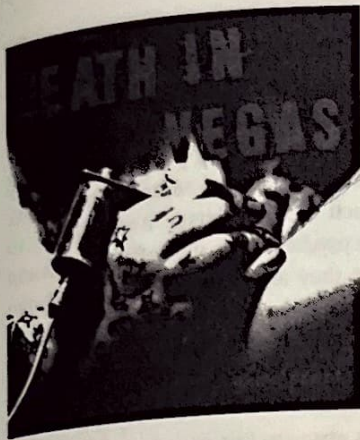
sound after sound. This is good house, the kind that you should only be able to hear on the dance floor, but somehow Mr. Carter has gotten it on plastic. This sick Chicago house vibe can now be dug in the comfort of your own home. Put on some headphones, get Irie and enter Derrick Carter's Cosmic Disco.



em:t 3396
Undark
t:me recordings. Ltd.

Smoke some herb for this one... Vague and dreamy; schizophrenic, yet somehow congruent. Slow relaxing melodies, give rise to stranger fragments of sound. Ambient textures induce relaxation while the drums sharpen the senses. Resonant frequencies echo against the inside of thought, probing and mysterious... song blooms from within song. Soft and soothing acoustic guitar becomes smooth dubby bass lines... visions of pools of water and a Goddess singing in the distance. The deeper tones push against the surface of the subconscious mind while the melodies keep the processes of linear thought at bay... Hallucinogenic beats paint landscapes, setting the stage for dramatic transformations of sound.

Undark by **em:t 3396** is another experimental ambient album in the em:t series. Undark (in the case of this album) does not refer to the opposite of dark. In fact, parts of this CD seems quite panic inducing. *Undark* sounds like somewhere between a comfortable paradise and an infinite madness. Funkily abrasive yet full of beauty. This is totally future musique — melody from the randomness of sound, structured by the order of rhythm. Rich in composition yet still appealing on subtler levels. Intelligent and yet emotional, a lulling abyss of sound which shines Undark.



Death in Vegas
Dead Elvis
Time Bomb Records

What would happen if you took the best of funk, grunge, hip hop, reggae, and dance-hall music and threw them all together into a big electronica sound blender controlled by a bunch of punks? The result might sound a lot like *Dead Elvis*, the debut smash from Death in Vegas.

From the very first few opening chords of this album, you know it's going to be down and funky. Death in Vegas has a definite groove goin' on, and the way they shift musical styles while keeping the breakbeats pumping is truly masterful. With guest vocalists and musicians to add weight to the beats (without drowning them) *Dead Elvis* delivers sounds from the tragically happy to the downright grungy. Not every track is a stand out, but it has more than its share of party-rompers and booty-shakers. This is an album you can listen to again and again. A must have for anyone interested in smart pop-electronica crossover.

Download
Download III
Netwerk

It is the sound of the Other — the vast interconnectedness of things — that web between the pyramids of language and oceans of silence which hold the world together. Schizophrenically, a beat destroys expectation for the possibilities of rhythm. It's structure is beyond convention, a natural chaotic beauty, of imperfectness and individuality. You move forward and backwards at the same time, balancing in between the mythic and eternal, a perpetual hallucination of motoring sound. Thoughts move through your mind at the speed of light, showing you things you have never

seen. So much happens, it's impossible to dig it all in a single session, so you come back again and again always discovering something you never heard before. This is *Download*.

Download is an undefinable electronic music project based out of Vancouver B.C and is currently composed of cEvin Key (formerly of Skinny Puppy), Philth, and Anthony Valcic. Each of their albums have differentiated both in terms of musical style and band members (past members included Dwayne Gottel also of Skinny Puppy, Mark Spyby of Dead Voices on Air, and Genesis P. Orridge of Throbbing Gristle/Psychic TV fame). And although the music is completely unique, the diverse musical influences are obvious, and range from industrial to ambient dub to acid house. Their latest release, *Download III*, has shades of all of these musical styles fused into an aural collage. Beats pull each other apart as they reach for you, pushing into your flesh — echoing and resonating through the infinite pathways of your subconscious. And just as you begin to recognize the bizarre sound that's playing with your mind, it's already turned into something else. You become lost again, hanging onto each fragment trying to make order out of the seeming confusion. Suddenly everything becomes liquid and the distinction between oscillating frequencies and frenetic rhythm bleeds into white noise. A pure light burns images upon your mental retina. It stings, yet it's positively addictive. You'd inject it if you could.

It is the end of this album, though, which truly inspires. Through amber hued darkness a primal electric current sings against a live cello, summoning an aching beauty. It is a haunted sound, the kind of music which touches the skin lightly, leaving behind goose bumps. In the end you feel like crying, but clueless as

to whether it's because it sounds so beautiful or so sad. Tracks like this are testament to the ingenuity behind *Download*, equal parts poetic beauty and maddening infectious groove. Get into it major.

Other Standouts:

Not Breathing, *The Starry Wisdom* (Invisible Records). The brilliant double CD is high dosage head stash. Disc One shines with a mixture of hard acid tribal mushroom percussion and dubby down beats. Disc Two is a purely ambient excursion into an alien radio broadcast. A must for any head.

UMO, 2 (Caipirinha Music). Freestyle electro down beats by the likes of Air Liquide's Jammin' Unit. Creates an overall funky vibe on the slower side. Great for chill time.

ZEKE, *Kicked in the Teeth* (Epitaph). If you thought speed-thrash-metal was dead (and miss it), then check this out. They don't call ZEKE "the hardest band in the world" for nothing.

Buffalo Daughter, *Captain Vapor Athletes* (Grand Royal). Trippy Japanese noise-pop. Surreal electronic fun. Good party music.

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[continued from page 45]

theoretical biologist who wrote a book called *A New Science of Life* that Nature, the British journal of science, said was a candidate for burning. It created quite a controversy.

Who else? What about in the literary world? Do you have any favorites?

You mean who do I like or who do I spend time with?

Either or?

Well, I read and spend time with Tom Robbins, he's a friend of mine. Great guy. I read Steve Ericson, Lucious Shepherd, I don't know these guys but I would like to know them. I think they're very exciting. Steve Ericson wrote *Tours of the Black Clock* and *Art Dense and Rubicon Beach*.

So what do you do for fun?

What do I do for fun...(pause, thinking)?

You know, leisure activities.

Well I'm going through a divorce right now so excuse me if I can't remember (laughs).

Do you want to talk about that at all, or say a few words?

Well, it's certainly just punishment for being stupid enough to get married in the first place. It's kind of a little self-correcting mechanism there.

So what is your relationship like now? Your family is still here in Occidental?

Well my son lives with me, he's just at school.

Your son?

Yes, I have two children. A son who is 15 [now 20] and a girl who's twelve, about to turn 13 [now 17]. They were definitely the best thing to come out of the relationship, but I don't blame the personalities involved. I think marriage is a curse for everybody. I'm not too crazy about monogamy either. These are social styles that have very disruptive consequences on the psychic life of the individuals. But I was married when I was 30 years old. I hadn't really thought all this through. It was the only bourgeois value system I ever committed to, and as it turns out I should have stuck with my consistency.

While we're on the subject of consistency, when someone asks Terence McKenna to speak, what topic is most requested?

All they want to talk about is drugs.

And how do you feel about that?

I wish they'd go to the library or buy a tape or a book. I mean, I'd like to move on. I've said everything I have to say at least ten times, and, you know, I said it well, I hope. So, enough already.

It seems to me that, when talking about drugs, you just elaborate a few simple positions over and over. Why is that?

Well really, you see my position on drugs ultimately is that what I think about them is not important. What's important is that people be allowed to check it out for themselves. So consequently, if I'm succeeding at this my crowds should not get larger and larger, people should come once or twice, hear it, understand it, and go get a life.

So how do you feel about having devotees who preach the McKenna party line, call you a guru, want to save your fingernail clippings for future generations...

Well, as I've said on this subject if you think I'm a guru you haven't taken enough psilocybin (laughs). And I don't

know what to tell people like that. "Take more! You're not figuring it out!" What makes the whole psychedelic thing so exciting to me is that it's for ordinary people. I am an ordinary person. It's not false humility, it's true. And so if it's for ordinary people then there's nothing to be learned from some advanced personality — assuming such a thing exists. And, what's so wonderful about psychedelics is their effectiveness and how democratic they are. That's what I would like people to get on to. In fact, a lot of people do. A lot of people pass through the thinking I'm a guru and take enough trips to understand that no, I was just a witness. I was just a witness.

What were your initial goals when you first started on this journey. Coming back from *La Chorrera* you had quite a lot of information to mull through. Has everything sort of fallen into place since then or were there a lot of stages you had to go through to get where you are now?

You mean did I ever drift away from it?

Yes, sure.

No, I never drifted away from it. Once I got the concept... I'm incredibly patient. I mean, for instance, my prediction of the singularity in 2012 is 20 [now 25] years old. the prediction is 20 years old. It's something that I've lived with for 20 years and I'll live with for 18 more. I'm very patient, but my attitude is that this thing that went on at *La Chorrera* was special enough that it's worth spending one life on. And it'll be my life. What I spend most of my time doing is reading philosophy, history, science, sociology, literature, and what I'm trying to figure out is am I out of context? Or, to put it another way, am I crazy? And the answer is no.

No?

Well something very unusual happened down there, and the world is in a very unusual circumstance, which most people don't seem to perceive. Weather we're talking about Bill Clinton or someone living under a bridge, we have never been here before. This is not business as usual. Management techniques that worked in the past are not going to work in the future.

So what sustained you financially through those dark years in the '70s and '80s when Terence McKenna wasn't a big name?

Well Terence McKenna wasn't a big name but O.T. Oss was.

Ah.

And, umm... I am O.T. Oss.

Of course. So you lived on the royalties of the *Magic Mushroom Growers Guide* alone?

And something which we should probably describe as "consulting".

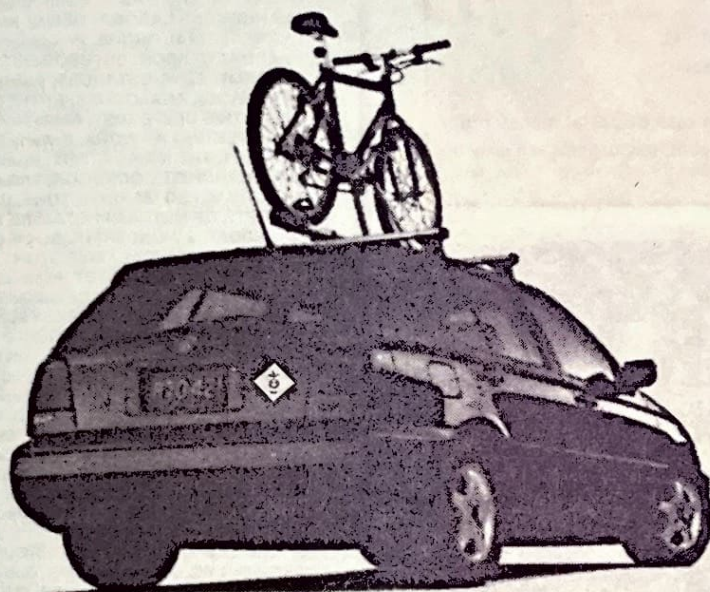
I see (laughs).

(laughs loudly).

(regaining composure) Well, I guess that's what I was shooting for with that question.

Yes, there was a lot of "consulting" in the '70s. (laughs).

Well sorry to disappoint you, but we gotta go because we're ALL out of space. What can I say? To Be Continued Next Time...? Thanks for tuning in!



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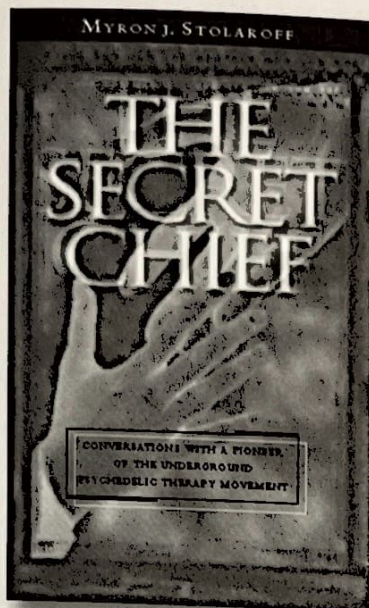
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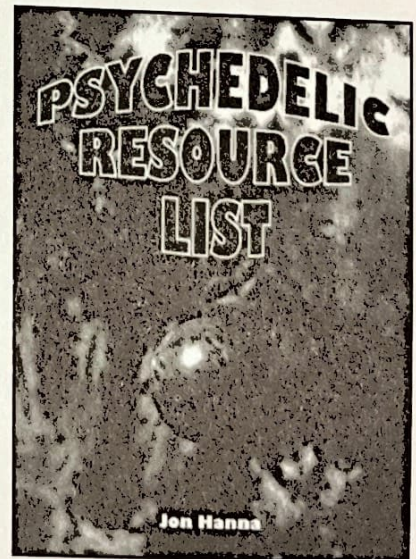
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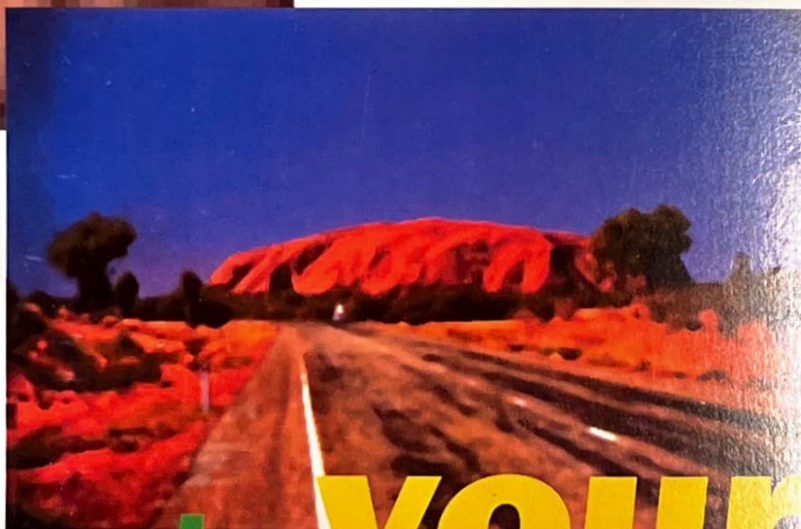
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